DOCTOR WHO
MAGAZINE
MARVEL No.125 · JUNE 1987
£1 U.S. $2·95 CAN $4·50
LOCATION GUIDE
JEAN MARSH INTERVIEW
6th DOCTOR & PERI SOUVENIR POSTER

DOCTOR WHO MAGAZINE

Hope you like the mix of features we've got for you this month, from the exclusive interview with early companion Jean Marsh, to our guide to locations in and around London that have been featured in *Doctor Who* over the years. We have, as well, a poster featuring the Sixth Doctor and Peri, both of whom have now sadly passed into the series' history. There's news of the new season, too!

contents

The sad news of Patrick Troughton's untimely death has reached us too late to pay tribute to him in this issue. We shall do so in Issue 126.

- **YOU ON WHO** 4
- **INTERVIEW: JEAN MARSH**..... 6
  The early years are remembered in this exclusive interview.
- **GALLIFREY GUARDIAN** 11
- **THE DOCTOR WHO FUN BOOK** 12
- **NOSTALGIA:** 14
  Featuring *The Dalek Masterplan*
- **OFF THE SHELF** 18
  Reviewing Ian Marter's *The Rescue.*
- **POSTER**..... 20
  Featuring Colin Baker and Nicola Bryant
- **INTERVIEW:** Writer PHILIP MARTIN..... 22
- **MATRIX DATA BANK**..... 25
- **THE GIFT** 27
  Part 3 of this adventure strip
- **TRAVELLING COMPANIONS** .. 35
  Featuring Zoe.
- **AS SEEN ON TV** 36
  A guided tour of *Doctor Who* locations.
- **PIN-UP** 40
  Featuring Tom Baker and Lis Sladen from *Planet Of Evil.*

Editor: **Sheila Cranna**
Assistant Editor: **Penny Holme**
Art Editor/Design: **Steve Cook**
Art Assistant: **Gary Knight**
Production: **Alison Gill**
Advertising: **Donna Wickers**
Advisor: **John Nathan-Turner**
Publisher: **Stan Lee**

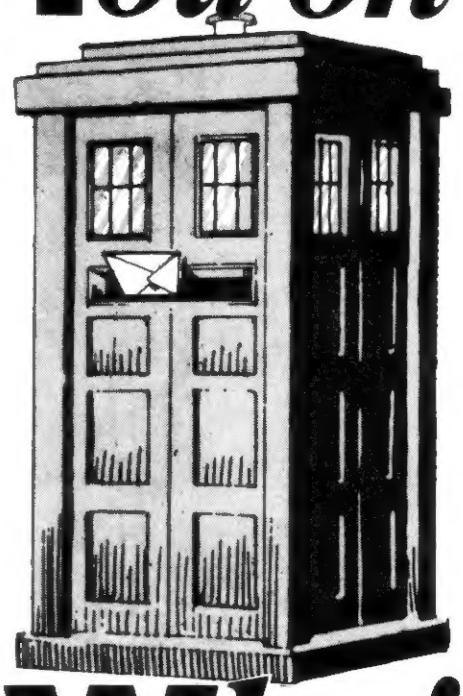
Doctor Who Magazine™ is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA. All Doctor Who material is copyright © 1987 BBC. All other material is copyright © 1987 Marvel Comics Ltd. All rights reserved. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos. For display advertising contact Donna Wickers 01-221 1232. Printed in the UK.

From the team that brought you TO THE TARDIS and PICK OF THE PENGUIN comes the latest title and people's choice: YOU ON WHO.

You On Who,* sent in by twelve-year-old Jon Dunckley of Uxbridge, Middlesex, was judged to be the most apt of all the entries, as although we received several more original entries, most were found to be either impossible to illustrate, not general enough, or even more whimsical than our original *To The Tardis!

So, congratulations to Jon Dunckley who receives his prize of an Ice Warrior kit courtesy of Sevans Daleks. We reckon the title now says it all.

You on Who!



Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

MIXED REACTIONS

First of all, I must congratulate you on the excellent layout of your magazine. It really has improved since I first bought it in December '84.

The reaction to the choice of Sylvester McCoy as the seventh Doctor will be mixed. There will be those who will say, 'The show is dead' and there are those who will say, 'Give him a chance to show us what he can do'. I belong to the latter category. The producers usually know what they are doing when they choose a new Doctor. JNT has chosen two of them, and Peter and Colin had the right qualities for the part.

All right, so what if Sylvester McCoy is virtually unknown, and has done a lot of comedy acting? We haven't seen him do serious acting, so we ought to give him a chance, before judging him.

Jon Pertwee was a comedy actor before he did *Doctor Who* and look at what a success he made it in the early/middle Seventies.

Tom Baker was virtually unknown when he took the part. He turned the programme into a cult and became famous all over the world.

Philip Hawke,
Godalming,
Surrey.

SATISFIED CUSTOMER

You've done it. You have at last hit upon the jackpot, **issue 123** was a classic. Why?:–

To the Tardis – brilliant and for once, entertaining.
Doctor Who? – Excellent. So, what's new.
Maureen O'Brien Interview – Superb.
Gallifrey Guardian – Very, very interesting, can you please keep this length of article?
Matrix Data Bank – Very good and compact.
The Sunmakers *Archives* – Absolutely Brilliant.
Season Twenty-Three Visual Effects – what can I say, wonderful pictures.
Richard Hurndall Tribute – Excellent, is that picture really a drawing?
The Gift – Just about describes what the writer and illustrator have.
New Season Review – Story 4 – First Class.
Travelling Companions – Richard Marson deserves a medal.
The Cybermen – One of the highlights of the **Doctor Who Magazine** since **issue 1.**
Pin-up – (Doc and Peri) – Superb.
William Hartnell Portrait – When I first saw it, I thought, 'Another Bill Hartnell photo!' until I realised that this superb piece of artwork was another Pearson masterpiece. One snag, I haven't got a frame that size!

I would have paid anything just for the portraits, but the magazine was also worth more than 85p, excellent value.

Simon Gosney,
Shaftesbury,
Dorset.

PROVING THEMSELVES

Having just heard who will be the new Doctor, Sylvester McCoy, although I'm not over-pleased with the choice of actor, I think once he gets himself into the role and becomes the Doctor, he will be good. And I hope that people give him the chance to prove himself, just as Bonnie Langford did.

I think that these two will make the new season both interesting and entertaining to watch. I wish them both good luck for the new season.

Julie Mason,
Leeds,
Yorkshire.

JUST JOKING

I applaud the wonderful sense of humour of your correspondants Matthew Priest and Toby Baxter in their ideas for a female Doctor. At least, I presume they were joking. If not, then a few points for consideration.

1) The impression of fixed gender has always been evident in *Doctor Who*. Susan always referred to the Doctor as 'Grandfather' and never as 'Grandmother' or 'Grandparent'.
2) If Gallifreyans possess the amazing ability to switch sex at will, why has it remained such a closely guarded secret until now? Surely we would have heard of it. The idea of regeneration and the nature of the TARDIS may seem no less far-fetched to Matthew, but they have been established Gallifrey science for over 20 years. Sudden sex-hopping has not.
3) If Gallifreyans were hermaphroditic beings, there would be no hes and shes in the first place, only its.
5) If sudden sex changes occur as a 'mid-life crisis' amongst Gallifreyans as Toby suggests, how does he explain the comparatively male appearance of the Valeyard?
6) If a female Gallifreyan has to live for a few hundred years as a man before attaining womanhood – and bearing in mind that, for an Earth woman, after the mid-life change she is no longer able to bear children – how in the name of E-Space do the Gallifreyans manage to propagate their race?
7) Colin Baker looks nothing like an oyster!

Apart from that, I think it's a wonderful idea.

David Muir,
Kirkwall,
Orkney Isles,

FAMILIAR FACE

Just a quick letter to give you a long term fan's view on the choice of actor for the seventh incarnation of the Doctor.

First, why all the fuss over Sylvester McCoy as an 'unknown'? His face is already familiar to many TV viewers, and certainly he is at least as well-known to the public as Tom Baker was when he acquired the role. . . and look

what a successful and inspired choice he turned out to be!

Secondly, thank goodness the chosen actor has expressed a keeness to play the Doctor as a kind of scatty, eccentric mad professor. For too long, the Doctor's image as a charismatic, old-fashioned scientific boffin has been smothered in favour of presenting him as some sort of fabulous and outrageous circus performer.

The whole programme was becoming increasingly shallow, tacky, garish and pantomime-like. I'm not attacking Colin Baker, who made an excellent Doctor by virute of his tremendous acting, but really, dashing about a starliner in a clown's suit, fighting flower-men? The whole thing was getting silly!

I do think Colin was treated disgracefully by the BBC, but now that a change of actor has been thrust upon us, let's hope for another cranky, Dickensian-looking egghead professor type of Doctor, with violence and humour replaced by spookiness, depth and menace, as exemplified by the first three Doctors' reigns. The Doctor is not (or shouldn't be) a cartoon character!

Tony Roach,
East Dulwich
London.

ANIMAL EMBLEM

So, we have another Doctor McCoy roaming the universe. No sooner is it announced than we have people banging their heads and saying, 'Oh, my God! A complete unknown! This is the end!' Frankly, I was very annoyed by this reaction. McCoy is not an unknown. I'd heard of him; so had most of my sixth form. And in any case, just because he isn't a mega-star it doesn't mean that that he can't act. So c'mon guys – give the man a chance. I'm confident he can give us a performance that will more than make up for the nature of Colin's departure.

One last point. Tom Baker had a robot dog; Colin had a cat on his lapel; perhaps Sylvester should have a mechanical ferret?

Peter Linford
Cannock,
Staffordshire.

PS. How much longer must we put up with that penguin?

WRONG TIME

I am writing to say something that I feel will be, if not unpopular, certainly uncommon. It is, quite simply, this:– Take the show off Saturdays and put it back on a mid-week showing time. My reasons for this are as follows:

1. Screening it opposite *The A-Team* is utterly ridiculous. In today's society, senseless violence is, regrettably, more appealing than light SF.
2. A casual viewer isn't going to watch *Doctor Who* on a Saturday night (afternoon) which is when most people go out.
3. A mid-week showing time would give welcome relief from the traumas of day-to-day work, even to non-*Who* fans.
4. The show would gain respect by being on in the evening during the week. 5.25pm on a Saturday afternoon gives a children's programme image. (The argument over whether *Doctor Who* is a children's programme is too long for these pages. I say it is not).
5. JNT once said (1982): 'I earnestly believe that if we had stayed on Saturday we would have lost a lot of viewers.' I agreed with him then and I still do. A look at last season's viewing figures seems to support the view.

In view of these arguments, I believe that putting the show on mid-week would give us a significant ratings rise, which is just what we need in these uncertain times, and I'd be interested to know if other readers of your (excellent, as ever) magazine agree with me. I suspect they won't.

Peter Linford,
Cannock,
Staffordshire.

The Sevans Ice Warrior kit, won by Jon Dunckley.

DOCTOR WHO? by Tim Quinn & Dicky Howett

Ex-Hartnell companion Jean Marsh is internationally famous, as a creator and star of *Upstairs, Downstairs,* and for subsequent film roles in Hitchcock's *Frenzy,* and *Return to Oz.*

Her two *Doctor Who* appearances spanned 13 episodes, from 1965-1966. Recently she has worked mainly on stage, and Richard Marson caught up with her during a tour of *Hamlet.*

As a young girl, it seemed unlikely that Jean Marsh would ever enter the exacting world of show business: "I was ill when I was about six or seven, during the war. I had a form of paralysis and couldn't walk, and so when I began to get better, as curative therapy, I was sent, with my sister, to dancing school. It was odd because I wanted to do it, and my sister didn't but she was a wonderful dancer whereas I wasn't!

"I learned through dancing, and mainly through mime, which I hate now, that I wanted to be an actress. I've never wanted to be anything else. I liked the idea of being in show business before I realised what acting was.

"I come from a very working class background, my parents couldn't be more working class. They were real cockneys; my Daddy a labourer and my mother a barmaid. It was a very odd mixture, because they were both very musical too, crazy about ballet and my father was very political.

"I was reading things like Jane Austen before I was ten and so I think my career was inevitable. The thing was my parents had no idea of the route in. I'd never heard of RADA (The Royal Academy of Dramatic Art) until I was about fifteen and it was only when I was in rep. that I discovered there were such things as drama schools."

Instead, Jean enlisted at a kind of charm school, which very much concentrated on dancing, grooming and a bit of education. "It was very much concentrated on looks, and although I later did modelling, it was very bad for me, as I was considered really plain. In fact, when I look back at photographs of myself I was rather nice-looking. I had symmetrical features, but my hair was straight and that was thought very unappealing."

Luck lent a hand, however, when Jean's photograph was featured in a magazine: "I was looking a bit catlike in it, and a rep. saw it and contacted the magazine to find out who I was, presuming me to be an actress. They asked me to play the part of Ginger the cat in a production of *Pardon My Claws* at Huddersfield.

Jean Marsh

INTERVIEW

"So I went up to do that one play and was very good and funny in it, so they asked me to stay on. Once I was in, I got my Equity card. It was much easier in those days. It wouldn't have got me it now. Then I got a wonderful review and it just sort of snowballed and I gradually learned what straight acting was."

Jean then went to the Central School of Speech and Drama for private voice lessons, because she couldn't afford to take the time off for a full three-year course.

Solid work in repertory was supplemented by dancing roles in many films, including the Powell/Pressburger movie, *The Tales of Hoffman*. Rep. was a gruelling training, as Jean explains: "It was weekly rep. and I was playing parts, learning and rehearsing at the same time. What I really found impossible, and still do, is the awful living on the road in England. You just can't stay in places where you can look after yourself, and I loathe sharing a bath and not being able to cook for myself. I'm not a vegetarian but I'm a gourmet and an health food person and I can't stand eating out in Tandoori places at midnight. I hate the lack of privacy in digs.

"In America touring is wonderful, because all hotels have little kitchenettes, so it's easy to self-cater. I tend not to tour here now, as it makes me too unhappy. A lot of people won't, especially at my age. Once you get a little home of your own, you think, 'Why should I go on the road?'"

Early in her career, Jean married future *Doctor Who* Jon Pertwee, but the marriage ended very quickly: "I'm very much a loner and it was very early. I think I value my independence too much."

America beckoned next, and Jean went to Broadway to appear in Sir John Gielgud's production of *Much Ado About Nothing*. Her role as the juvenile Hero won sensational reviews, including Jean's favourite from famed writer Gore Vidal: "I don't normally like sensational reviews, bad or good, because they affect your performance, but this one was a bit special. He didn't like the production, but at the end said there was one reason for seeing it – Jean Marsh, who is beautiful!"

Upstairs, Downstairs.

Jean stayed in America for about three years, having the time of her life. It was the golden age of American television and she appeared in many productions, including an episode of *The Twilight Zone*.

"I did my first proper TV opposite Laurence Olivier in *The Moon and Sixpence* and I was at the studios all the time, which was fascinating. But then I realised I had to come home to make a career. You can go away for a while, but you must always come back to your home base, otherwise you'll never do modern plays."

Duly returning home, Jean entered into the spirit of the Sixties with a vengeance and became very much a part of swinging London: "I loved the Sixties. I was just the right age, and had a delayed adolescence. I wrote to the Ad Lib and knew the Beatles and the Rolling Stones and all those kind of people. I had the sense to enjoy it and not to take drugs or drink too much."

After a stint in the West End and a forgettable Disney movie, *The Horse Masters,* Jean was back on TV, guesting in series like *The Saint*: "Three or four days' filming a time. I was never quite firmly in it – I used to do it to make money so I could go away into rep. again.

"This was around the time I did my first *Doctor Who* segment, playing the Queen of France or something. Most of it's gone – I can't even remember the director. I think it's so long ago, I don't even get any repeat money any more, which is interesting. It was fun though, I remember that and it had Julian Glover in it, who used to be married to my close friend Eileen Atkins, with whom I created *Upstairs, Downstairs.*

"I liked the way *Doctor Who* was shot so quickly, all on tape. Very little time, like *Upstairs, Downstairs* which only had three-and-a-half hours' shooting per episode. That kind of pressure is terrifically exciting and I think gives an edge to the performances." ▶

Jean Marsh

◀ Before returning to *Doctor Who,* Jean made a highly popular series called *The Informer.* "My looks had become very 'in vogue' and this was an extremely interesting series. I played the Informer's high-class moll and all my clothes were bought just for me – I never wore anything twice. I was even allowed to wear my glasses! I loved working with Ian Hendry too – we were just ourselves.

"It was very much a director's piece, stunning to look at, idiosyncratic and elegant. The directors included my ex-beau Michael Lindsay-Hogg of *Brideshead Revisited* fame. He once said, 'You can't do films unless you're the star. You have to have all the attention, all the lighting and then you're good. You don't photograph the way you look.' He said I look as if I'm photogenic, but I'm not and that's a mistake people make."

It was no mistake, however, that Jean Marsh was cast, once more by Douglas Camfield, in the blockbusting serial *The Dalek Masterplan.* Her looks and acting were ideally suited to the icy, clipped SSS agent Sara Kingdom, who first appeared in an episode entitled *The Traitors:* "Yes, I was a space pilot or something. I don't know how I ever did it, because I used to laugh so much. I was once sent off the set for laughing and they said, 'Don't come back until you've controlled yourself,' and I said, 'Well, that means maybe never!'

"As usual it was all done very fast and I was hysterical the whole time because they were so funny and I couldn't, couldn't take it seriously. I think I spread my wart throughout the rest of the cast, as we were always laughing, all the time – in rehearsals and in the studio.

"I can recall turning a knob, and watching it come off in my hand."

"Things used to set us off the whole time. For instance, the telephone box was a very badly built prop. It didn't show on screen, but it was very, very flimsy and I can recall turning a knob and watching it come off in my hand. And then on another occasion I remember the Doctor saying to me, 'Have you got a spindle rocket, Sara?' or silly words to that effect, which I was supposed to hand to him from my space box which I had slung over my uniform shoulders. And I thought, 'Oh gosh!, I've got a sandwich, a packet of gum and my dressing room key in there as well.' I wondered, 'Can I get it out without these other things showing?' So I tried and brought out this little prong thing. And there on my finger, fresh from my sandwich, was some egg mayonnaise! It was just a hopeless case, really.

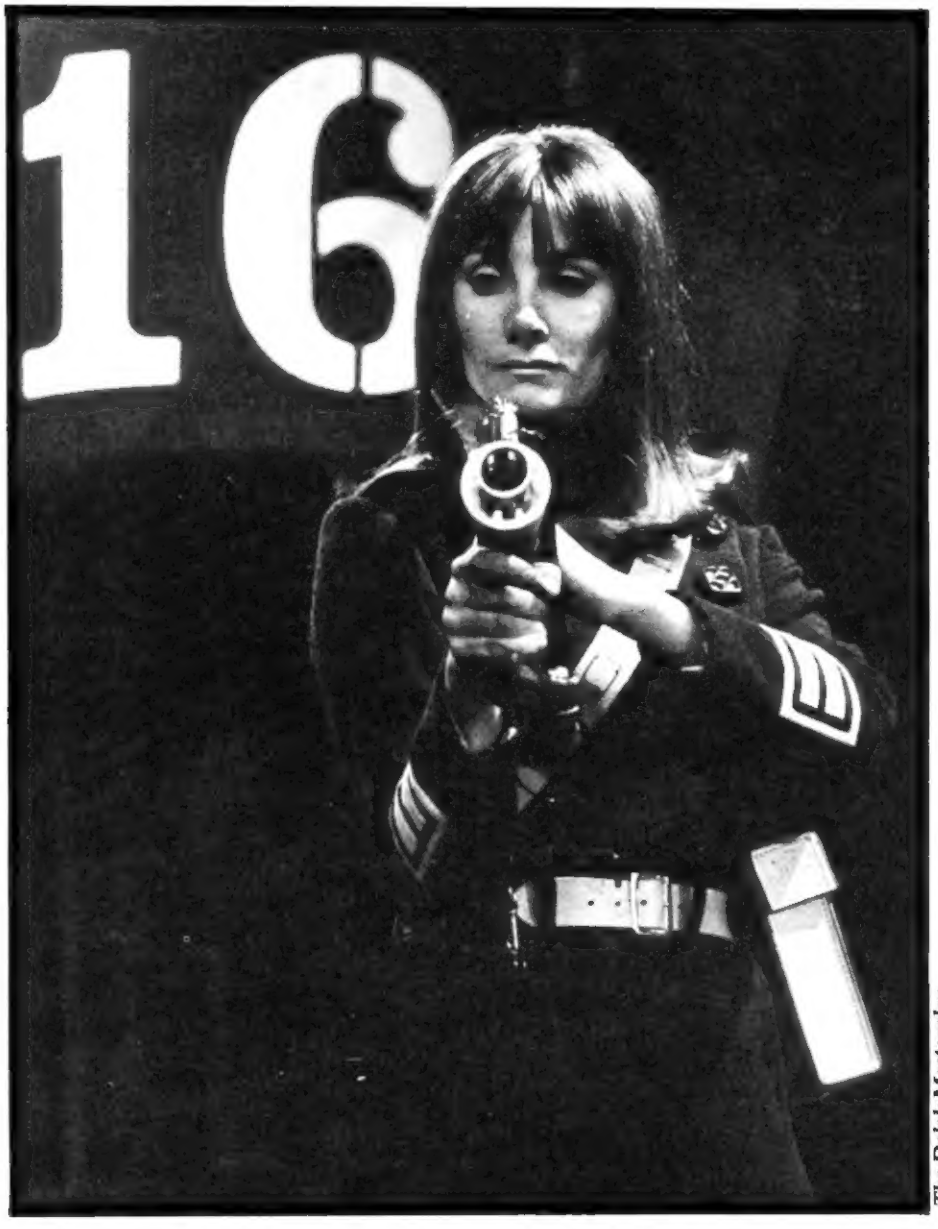
"We did get into trouble for laughing and it was really very bad. We were shouted and screamed at, and of course the more they shouted and screamed at us, the more we laughed. I behaved appallingly. It was a smashing series and it worked well, but if knobs come off in your hand and egg mayonnaise sticks to your fingers, you do get the giggles."

Return To Oz.

Had Jean found it hard to sustain credibility in the midst of this hilarity? "Well, I never suspended my disbelief – ever! It all looked wonderful on the box, but it didn't look wonderful on the set, not glamorous at all. For instance, the Daleks only ever made me laugh – they were very tacky close up and the cast used to put them to a much more practical use.

"No one was allowed to smoke in the studio, and I'm not a smoker, but many others were and would ask the Dalek operators to get out of their machines so they could climb inside and have a secret smoke inside the Dalek. Then smoke would curl out of the top of their casings and it would look ridiculous. It was just terribly funny."

Jean was very keen not to sound as though she was putting the series down at all. "I would never have wanted not to do the lightweight stuff



The Dalek Masterplan

like *Doctor Who* and I'm not going to call it junk or rubbish. They're such fun, in fact, and of course they feed you. It's good to learn to control your giggles and to be liked by a large audience. My audience is international – I get people coming to see me in Shakespeare because they've seen *Doctor Who* or *Upstairs, Downstairs*. Then they realise that Shakespeare's smashing too and not sort of intellectually intimidating."

"Hartnell was fine to work with, because he was very professional."

Jean testifies to having very fond memories of the other actors in the show, including Peter Purves, Peter Butterworth and William Hartnell: "Hartnell was fine to work with, because he was very professional and he knew how to get by with the minimum amount of work.

"I think maybe he wasn't well – certainly he needed a lot of rest. He was no bother to work with when it came to learning lines, or things like that. The only problem was laughing and, yes, of course he laughed a lot, too.

"Basically we could all act and we could all get on with it, as long as we could say the line. It was very hard to rehearse something like that, but the director would whip us into shape and tell you to get on with it, or else you knew that eventually you'd be fired. It wasn't a hard show – I never had to learn lines at home, I learned them in rehearsal, blocking it for the cameras. The scripts were much poorer than others but I did enjoy doing it and I did learn something from doing it – something to do with cameras.

"I had a wonderful death scene, which we filmed at Ealing Studios before the rest of the story, which was done at Television Centre. It was a good death, a gradual ageing which was very effective and I remember the sweet old lady who played the final stage of my death, wearing my sort of chic space uniform, which I had had made and wore throughout.

"To have a crush on a slightly comic old British TV series is not so weird."

"I still get enormous amounts of mail about it and lots of offers to go to these big *Doctor Who* meetings, but really I can't remember enough about it. I think it's successful because people want to have crushes on other people. To have a crush on a slightly comic old British TV series is not so weird. *Star Trek* has the same kind of thing. And I could never understand the massive success of *Upstairs, Downstairs* abroad. Even now, in places like Denmark, I'm constantly stopped in the street."

After finishing *Doctor Who,* every aspect of Jean's career flourished. She even did the odd fun movie, with a cameo role in old friend Albert Finney's *Charley Bubbles:* "He phoned me and said, 'Come down and play this girl in a cafe,' and I said, 'How much money do I get?' to which he replied, 'Nothing. I'll give you a present.' So I said, 'All right. I'm very keen on wine. You can give me a case of champagne.' But I worked two hours' overtime, so I charged him for it with a bottle of brandy!"

Towards the end of the Sixties, Eileen Atkins and Jean Marsh got together with an idea for a new drama series, "It started as something to do with wanting to work together, something to do with wanting to make some money and something to do with wanting to write about our backgrounds, because we thought it was extraordinary that no one ever wrote about servants. Like in *The Forsyte Saga* you thought, 'Who presses their frocks? Who cooks the food?' We started to write about servants and called it *Below Stairs* and then *Behind The Green Baize Door.* One has to serve someone so it became *Upstairs, Downstairs.*

"We took it to John Whitney, the producer of *The Informer's* company to develop it. I knew he was good and he sold it to LWT. Halfway through ▶

Jean Marsh

◀ making the first series the entire hierarchy at LWT changed and only reluctantly were we allowed to finish the series.

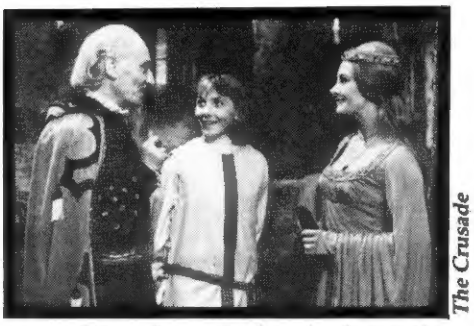
"Never in the history of television has anything taken off so quickly."

"The first six were scheduled for 10.30 on a Sunday evening, after being held back for over six months. It was the kiss of death, but then it happened – never in the history of television before or since has anything taken off so quickly. It rated immediately, and both the critics and public loved it. Then of course they were scrabbling around to get the cast, none of whom were ever on long term contract, back to do some more."

Upstairs, Downstairs ran to five seasons and was a phenomenal hit worldwide. "The crew were such wonderful people. They'd fight to work on it, working above and beyond the call of duty. They were proud of it, and would come to rehearsals. There was great camaraderie. Normally the crew are one thing and the actors are another – you sit in separate places in the canteen, because that's who you know. But we all muddled up together and they'd give us notes and say things like, 'Jean, if you move over a bit they can get a great shot of you.'

"We could have gone on, but I thought five years was enough. Afterwards, I didn't do anything but theatre for ages, in America, playing about fourteen exciting classical parts and doing one movie in which I wasn't very good, *The Eagle Has Landed.*"

Another movie role came in Alfred Hitchcock's *Frenzy*. Jean talked about working with the great director: "He became a friend and talked to me every day. He took to me a bit, but otherwise he was frightening to work for. I remember doing one scene over and over again and all I had to do was walk into an office. Finally I said to him, 'Why are you dong this, as I'm getting more and more nervous?' And he said, 'Just be simple. You look so complicated.' And I said, 'I am being simple – how can I walk in a complicated way?' I then had to make up stories in my head as to how a secretary might walk.



The Crusade

"He was an ass about actors – if you couldn't do it, he didn't know how to get it out of you, but I was fascinated by him. I asked him if he really believed actors were cattle and when he said, 'Yes', I replied, 'More fool you for working with people you despise all your life. Why do you not let me leave the set and talk to me about wine and food and politics?'

"At the end of filming [Hitchcock] sent all the women flowers, and I didn't get any."

"He did one wonderful thing at the end, though. We used to argue tremendously about food, because I won't eat anything frozen. He told me he had this walk-in kitchen with a deep freeze where he kept ever-ready meals. I said, 'How ghastly,' but he kept saying I should get one. And I thought, 'My God, he's such a joker he might send me a deep freeze.'

"At the end of filming he sent all the women lovely flowers and I didn't get any. I thought, 'How awful, he hated me. Then one day, an enormous thing arrived for me and I thought, 'I knew it – he's sent me a deep freeze!' But when I unpacked it, he'd sent me three cases of the world's greatest wines."

Were there any roles Jean wouldn't play? "I would never take my clothes off, and I'd never do bad political things, if I thought something was too right wing or even foolishly left wing. I'm very conscious of the danger of violence and drugs, too. I'd play a drug-taker, so long as it didn't promote drugs and when I did anything violent, I was very keen to show that it hurt. *Doctor Who* was so out of of the realms of possibility, there was nothing bad in that."

Jean came back to TV in the 1983 comedy series *9 to 5*, based on the motion picture of the same name. It was not a happy experience. "This was American TV again, which was no problem, as I live in New York, too. But I hated every single second of it – I did it because Jane Fonda was producing it, and I thought it would have real value and be about working women, but it quickly disintegrated into make-up and underwear. Eventually they let me go but it was twenty-two episodes of agony, because I disapproved of what I was doing and that made me very unhappy.

"The publicity you have to do in American TV is horrific."

"The publicity you have to do in American TV is horrific. Somebody like Joan Collins should be knighted for what she does. When I originally started in *9 to 5* I was supposed to be playing a character part and then they thought I looked good, so they made me as glamorous as the other three, which put tremendous pressure on you to look good as well. I wouldn't have minded if it had been funny."

Jean spent much of 1984 filming the movie *Return To Oz*, in which she played the chief villainess. "That was one of the best experiences I've had on film, because it was so bizarre, it really was interesting. The director was extremely eccentric, a very, very odd man, but I liked him and stayed on set when not filming to talk and observe a lot. It wasn't a success though, sadly, and my film days are really over. I'd have loved to have done French films, for instance."

Finally, Jean described what she planned for the future: "I've often put my private life, whatever it is – going for walks in the country or love life – on the same level and with the same value as my work. I don't think your work can be good if you're only an actress. I can't live a rich limousine life – and I don't even have a TV set. All my interests are local – reading, cooking, writing. I plan to have a holiday soon; I might do that walk in the Himalayas, and after that, it'll be over to America probably for more theatre.

"There are so many things on offer. I'm working on a two-woman show with Eileen Atkins, as well as various other projects. At this stage, I don't really know what else will happen."

◆

Thanks to Jean Marsh for sparing time to talk to us and to her agent, William Morris, for arranging the interview.

GALLIFREY GUARDIAN
No 125 JUN 1987

OBITUARY

It is with great sorrow that we report the death of Patrick Troughton, the Second Doctor, on March 28th, 1987.

Patrick was attending a *Doctor Who* convention in Columbus, Georgia, USA, when he collapsed in his hotel room. He died of a heart attack in hospital. He was 67.

Patrick appeared as the Doctor from 1966 to 1969, and made return appearances in 1973 and 1983 in the anniversary specials, *The Three Doctors*, and *The Five Doctors*. His companions included the popular Frazer Hines, with whom he formed a close alliance, and the monsters immortalised during his era, the Yeti.

Producer John Nathan-Turner said, "Troughton was an actor of tremendous integrity, with a natural sense of fun," adding that he will be, "sorely missed by the profession in general, and the show's 'family' in particular."

We will feature tributes to Patrick Troughton in the next issue.

DIRECTOR NAMED

It has been confirmed that the second story of the forthcoming season, coded 7E, will be directed by Nick Mallett, who made quite an impression with his *Doctor Who* debut last year.

Nick directed the first four episodes of *The Trial of a Time Lord*, which brought the series back to our screens after the eighteen-month hiatus. Since finishing *The Mysterious Planet*, Nick has been spending a lot of time in Birmingham rehearsing and recording episodes of the new-look *Crossroads*.

WHO'S UP TO WHAT

Good news for fans of both **Louise Jameson** and *Bergerac*. Apparently the last series was meant to be the final one, but it has been such a hit that the BBC are now considering a sixth season. This summer Louise hopes to be back in her part as Bergerac's girlfriend Susan in a film for the Christmas schedule, with a possible series to follow.

However, she isn't sure that she will definitely be in the cast for this series, as the show's producers have broken up the Jim/Susan relationship, and he already has an ex-wife, and love interest in the returning form of former *Doctor Who* guest artist **Liza Goddard** (who appeared in *Terminus* and was Colin Baker's first wife).

Louise has recently been appearing in George Bernard Shaw's *The Doctor's Dilemma* (!) at the Bristol Old Vic.

Also in the field of BBC drama, the new ten part series of *All Creatures Great and Small*, which of course features **Peter Davison** reprising his Tristan role, will also star the *Trial of a Time Lord*'s Inquisitor, actress **Lynda Bellingham**. Lynda is joining the cast to play Christopher Timothy's wife, Helen, replacing the original Carol Drinkwater, who dropped out of the series. Lynda is said to be delighted to be stepping into her shoes and filming is now underway for Winter transmission

Former *Doctor Who* director **Julia Smith** (interviewed in this year's **Summer Special**) is thinking about leaving her powerful job as producer of *EastEnders* and handing over control in full to another former director, **Tony Virgo**, who is already her assistant producer.

On the acting front, **Honor Blackman**, who appeared in last year's Vervoid tale, has a leading role in a new West End musical at the Fortune Theatre, called *Nunsense*, in which she plays Mother Superior to a group of nuns who plan to put on a production of the musical *Grease*!

Nabil Shaban (Sil) is currently playing several roles in *The Emperor* at London's Theatre Upstairs, Royal Court, including the part of Haile Selassie.

A SEASON TAKING SHAPE

Producer John Nathan-Turner has confirmed that the *Doctor Who* office are back into the swing of things, planning the first season for new Doctor Sylvester McCoy.

This year's series will be divided into four stories, the first two being four-parters and the second two running at three episodes each, although the order of production is not necessarily the order in which they will be broadcast.

The last three-parter was way back in 1964, when Louis Marks' *Planet of Giants* was condensed down to three from four episodes, after then producer Verity Lambert deemed it insufficiently interesting for its duration.

Story One, by Pip and Jane Baker, carries a working title of *Strange Matter* and rehearsals for this opening yarn began on the 30th March. There will be some Outside Broadcast recording for this adventure, and for the one which follows.

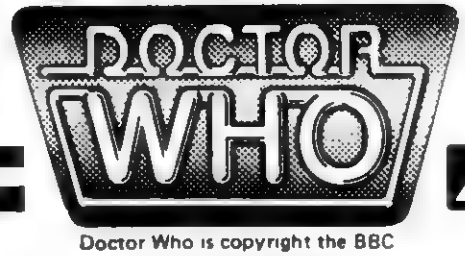
The cast for *Strange Matter* includes three well-known names aside from returning villainess Kate O'Mara as the Rani. These are actress Wanda Ventham, previously seen in many series including *Doctor Who (The Faceless Ones* and *Image of the Fendahl*) and veteran character actor Donald Pickering, who was one of the cast of the BBC's blockbusting *Pallisers* serial some years back. Also cast is young heart-throb Mark Greenstreet, fresh from his success last year in Terrance Dicks' production of *Brat Farrar*.

Story Two carries the intriguing working title of *Paradise Towers*, and the writer is a relative newcomer to television, Stephen Wyatt, whose previous experience lies largely in radio and theatre.

At this stage, John Nathan-Turner stressed that the rest of the season was very much 'up in the air' and that decisions on returning villains or monsters had not yet been finalised.

DOCTOR AT WORK

Jon Pertwee has been in America appearing with the travelling *Doctor Who* bus, before possibly returning to New Zealand for filming of another series of *Worzel Gummidge*



Doctor Who is copyright the BBC

LATEST NEWS

New 40mm figures from fine art castings
(Subject to BBC approval) *The following are available:-*
MEL INQUISITOR KIV ROBOT L1 DRATHO VERVOID. WRITE FOR FULL DETAILS

Now back in stock: 80mm TARDIS *THIS GREAT MODEL IS NOW AVAILABLE AT* **£9.95 inc post.**

LAST CHANCE We have brought the last available stock of **BONA PLUS MASTER & DR WHO** plates *EACH PLATE IS £11.50 inc post*

LATEST CATALOGUE (No. 3) IS NOW AVAILABLE

Our catalogue not only includes Dr Who but a large selection of Avengers, Star Trek, Blake 7, Anderson, Hancock and other TV fantasy shows.

Send a first class stamp (US$1, Australia N.Z. $2)

CREDIT CARD ORDERS Taken on (0977)661048

JOHN FITTON BOOKS & MAGAZINES, 1 Orchard Way, Hensall, Goole, North Humberside, DN14 0RT, ENGLAND.

DOCTOR WHO MAGAZINE SUBSCRIPTIONS OFFER

When you take out an annual subscription to the *Doctor Who Magazine*, you qualify to receive our Summer and Winter Specials *free!*

To subscribe, fill in the coupon below and send it with a cheque/postal order for £12.50 if you live in the UK, £22/US$35.00 if you live overseas, to. SUBSCRIPTION DEPARTMENT, (*Doctor Who Magazine*), Marvel Comics Ltd., 23 Redan Place, London W2 4SA (making the cheque/postal order payable to Marvel Comics Ltd.).

Name .....

Address .....

.....

.....

I enclose my cheque/P.O. for £12.50/£22.00/ US$35.00* (for a year's subscription to Doctor Who Magazine made payable to Marvel Comics Ltd.)

*Delete whichever inapplicable.

Offer expires 30th June, 1987.

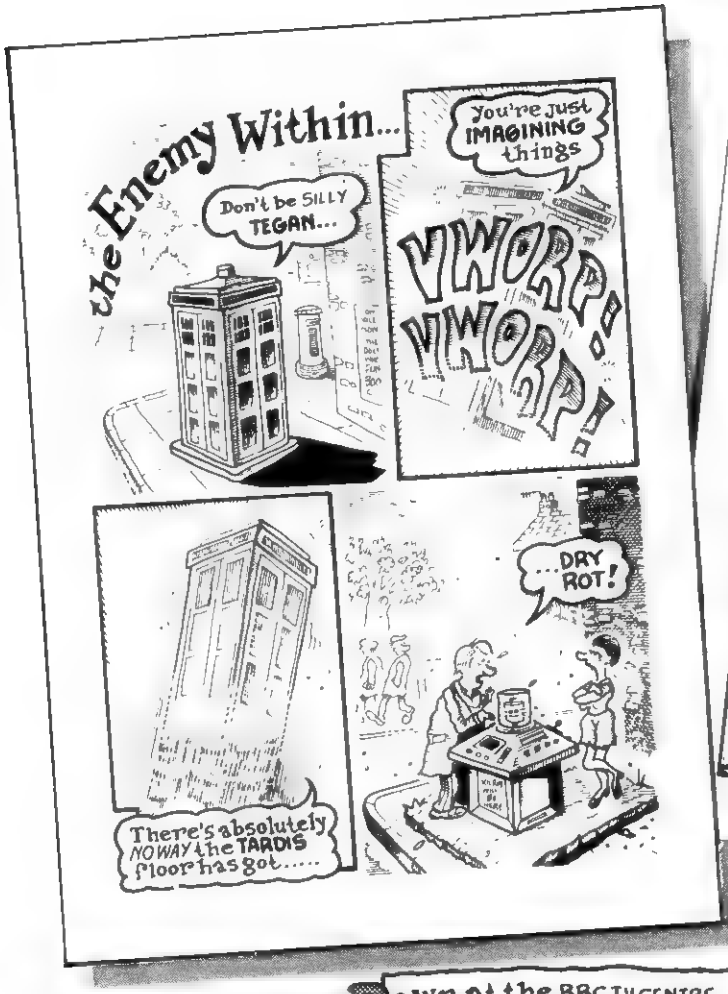
And now... THE DOCTOR WHO FUN BOOK!

Fans of the *Doctor Who?* element of DWM will be delighted to learn that writer and artist, Tim Quinn and Dicky Howett, are bringing out *The Doctor Who Fun Book*.

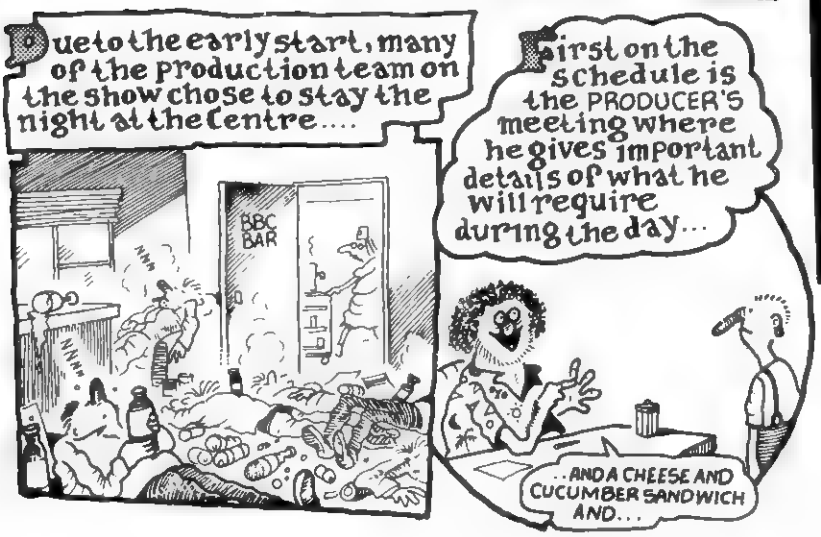
The *Fun Book*, priced at around £2.00 and containing sixty-four pages, will be available from bookshops and magazine and newspaper outlets, both in the UK and in the United States and Australia.

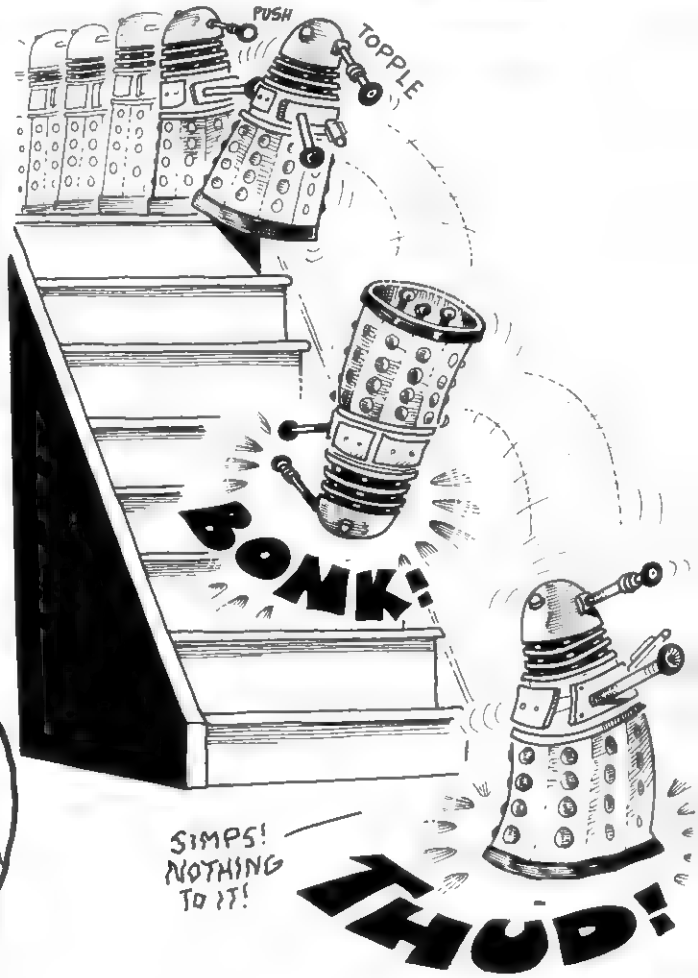
The *Fun Book* contains all-new material with cartoons and strips, stories, features, puzzles and competitions and Dicky Howett assures us it is suitable for all ages and all fans of the programme.

Just to whet your appetites, we are happy to bring you a foretaste of what is in store. . .



A LIFE IN THE DAY OF A DOCTOR WHO PRODUCTION

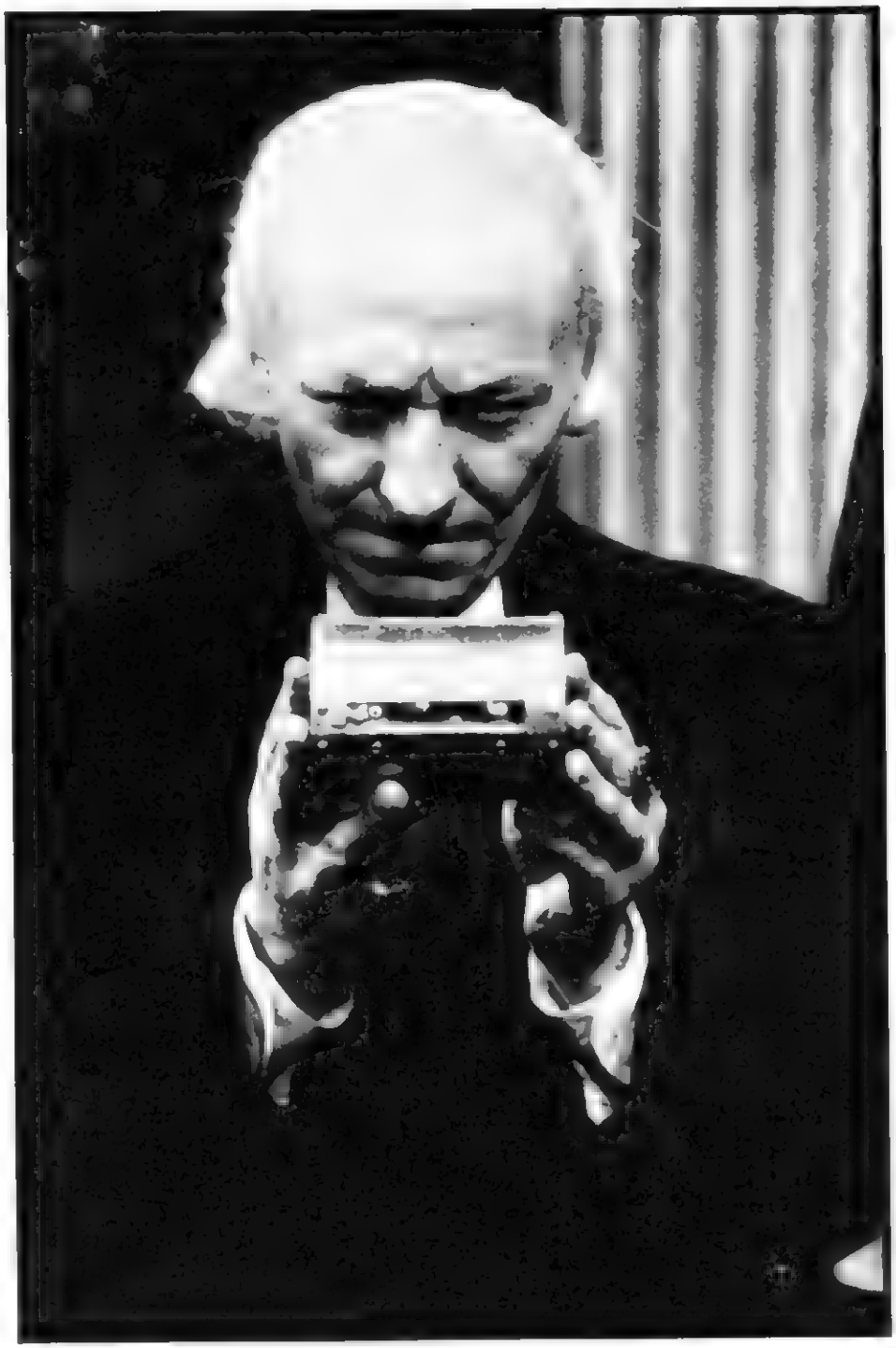




Nostalgia

THE DALEK MASTER PLAN

***The Dalek Master Plan* is regarded by many as the greatest *Doctor Who* story ever made. Other stories have been more frightening, more gripping and better scripted, some looked more expensive and some had higher ratings. . . so what was it that made *The Dalek Master Plan* so enduring? *Nostalgia* attempts to find out.**



An introduction in *Radio Times* on 11th November 1965 gave an indication of what was in store for its readers:

'As Doctor Who explains to Katarina: "We are on our way to another time and another place. . . there will be many things that are strange to you." Having just been rescued from the ruins of Troy, she is understandably confused; besides, her ultimate concern is Steven, injured during the battle for the city and badly in need of help – if only the Doctor (William Hartnell) can land TARDIS somewhere in the universe where help can be found. . . And in today's first instalment of the longest and most exciting *Doctor Who* story yet, the temperamental telephone-box chooses to materialise in thick jungle in the year AD 4000, just at the spot where Bret Vyon, "the 007 of Space Security," is on the run from a deadly enemy.

'This is the planet Kembel, and the enemy is none other than the Daleks – plotting to use the ultimate weapon of destruction. . . Stand by then for twelve weeks of narrow squeaks for humanity, with the Daleks at their most menacing and the Doctor and his companions at their most heroic and ingenious.'

That final sentence may sound like the hyperbole typical to BBC publicity, but it was in fact very close to the truth. Despite the

superficially simple comic strip approach, the twelve episode *Dalek Master Plan* dealt seriously with one of the Doctor's most desperate struggles, as he and a variety of companions tried to frustrate the Daleks' plan to dominate the universe – their most ambitious and devastating scheme.

The Daleks had teamed up with many powerful galaxies in their attempt to conquer the Universe. The Guardian of our Solar System, Mavic Chen, had presented them with the Tarranium Core, a component vital for the operation of their Time Destructor.

At the touch of a button, this ultimate weapon could end all life in the universe by rolling time backwards or forwards. Its first target would be Earth – the Daleks' No. 1 enemy – but the Doctor interceded and stole the Core, leading to a long chase through time and space, as the Daleks sought to recapture it.

SPACE CHASE

The chase through eternity encompassed a wide variety of locations – the jungle planets of Mira and Kembel, the fiery world of Tigus, where the Monk joined in the fray and the ice world on which he was later marooned by the Doctor. As is common in *Doctor Who*, many Earth locations were used – present-day Liverpool, Ancient Egypt, Lord's cricket ground, Space Security HQ in AD 4000 and Hollywood in the 1920s.

The Doctor was at his most inventive in seemingly inextricable predicaments, as each week Mavic Chen and the Daleks snapped at his heels. He was aided by a variety of assistants – the resourceful Steven Taylor throughout, Trojan handmaiden Katarina, Bret Vyon, and his sister Sara Kingdom, another of the élite SSS agents.

A powerful thread running through many *Doctor Who* stories at that time was the Doctor being separated from his beloved time machine and his anxiety to recover it. Unusually in *The Dalek Master Plan*, he was separated from the TARDIS by galaxies at a time. He travelled from Kembel to Earth via Desperus in a stolen spaceship pilotted by Bret Vyon, was precipitously transported to Mira during a matter transferal experiment, and eventually commandeered the Daleks' time capsule and returned to Kembel.

'The flickering screen showed an unearthly alien jungle, full of loud screeches and raucous roars. The most scarifying Doctor Who *monsters yet were afoot, literally. Dull crumping noises were heard as slowly a line of shambling footprints appeared one after another in the jungle floor. . . These creatures were interesting because they were the first invisible monsters on* Doctor Who. . . *Of course there had to be a fight between these unseen creatures and the Daleks. . . as they opened fire, the whole screen lit up with the famous negative effect, illuminating the Visians between the flashes of the Dalek gun. They seemed to be large, dark, hairy monsters.'*

Sean Gibbons,
Letterkenny, Co. Donegal.

SCRIPT TO SCREEN

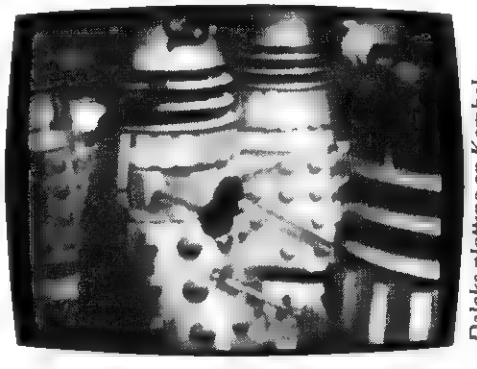
The creative talents of several men were responsible for bringing the story to the screen. Terry Nation submitted lengthy storylines for the early episodes of the twelve week run, with scant dialogue, which the late Dennis Spooner then developed into detailed rehearsal scripts; Spooner wrote the remaining six episodes entirely by himself.

Most of the credit must go however to the late Douglas Camfield, a superbly gifted director, who could transform a fairly mundane script into gripping television. He injected mood and tension into his shows with thoughtful use of camera angles and lighting. His *Doctor Whos* were a unified experience – *The Time Meddler*, *The Invasion*, *The Web Of Fear*. . . all were gripping, suspenseful, and well-rounded tableaux.

Camfield also made excellent casting choices – Jean Marsh (Sara) appeared in two of his productions, Nicholas Courtney played Bret and was later cast by Camfield in the role of the Brigadier, one of *Doctor Who*'s most enduring characters. Kevin Stoney played two villains for Camfield – the masterful Mavic Chen, and an ally of the Cybermen in *The Invasion*, the equally magnificent Tobias Vaughn.

The Monk

. . .with Mavic Chen the story had my all-time favourite villain with the wonderful Kevin Stoney giving an awesome performance under heavy make-up, which made him resemble the Devil in negative. Supremely confident, witty and devious, he manipulated his way right to the top, only to misjudge the Daleks at the crucial point. His scenes with the Daleks – chiding them, jeering at them, plotting with them – were marvellous. . . I



Daleks plotting on Kembel

clearly remember Chen trying to escape from the Daleks, but, trapped by a closing door at the last moment, he turned, shouting that he is immortal – but the Daleks' guns prove otherwise.'

Mark Ward,
Birmingham.

The Daleks themselves had superb presence in this story – regaining an impact not felt since their debut story, *The Dead Planet*. Their previous outing, *The Chase*, ▶

Karlton and Mavic Chen

had been essentially whimsical, and they had suffered somewhat in *The Dalek Invasion Of Earth* from weak direction.

In *The Dalek Master Plan*, they were back on form as malignant schemers – gliding around their claustrophobic control chamber, buzzing with activity and reciting the familiar threats. The camera angles in these scenes were often kept high, achieving a fly on the wall effect, as if the viewer were peering down on them and eavesdropping on their plotting, unable to report back to the Doctor. The Daleks were seen to be devious and ruthless – lulling a genius like Mavic Chen into a false sense of security, killing off their galactic allies when their usefulness expired and devising a weapon capable of destroying time.

There was an insatiable appetite for Daleks, and *The Dalek Master Plan* provided viewers with what they were clamouring for, in a simple, straightforward yarn. A succession of frightening situations were dealt with one at a time over three months, without any unnecessary complications. But a few shocks were in store. . .

Katarina was the new *Doctor Who* girl, recently introduced to viewers as a serene, pure-minded and beautiful handmaiden. It seemed she was just beginning to find her feet with the Doctor and Steven, when five minutes into episode four, she died!

INTO A VACUUM

The Doctor's party were speeding towards Earth in a stolen spaceship to warn Space Security of the Daleks' presence on Kembel. But they had picked up *en route* a dangerous criminal who pulled Katarina into the ship's airlock and threatened to slit her throat if they didn't turn the ship around and head back for Kembel.

Bret Vyon would not jeopardise their vital mission for the sake of one girl and refused to turn back, despite the Doctor's protestations. It was a very exciting scene, with Katarina struggling against the grip of her captor, Kirksen, and the Doctor roaring at Bret in fury. It seemed to be a no-win situation, until, before Steven's unbelieving gaze, Katarina reached out an arm and pulled the door lever. The outer airlock door opened and she and Kirksen were instantly sucked into space.

'I've always hated the idea of the vacuum of space. There have been several scenes like that in Doctor Who, *this story,* The Web Of Fear *and* The Mutants. . . *all excellent scenes, but scientifically inaccurate, as the bodies concerned should have exploded in the vacuum not drifted about gracefully.'*

Andy Conway,
Shepherd's Bush,
London.

Her sacrifice was an amazing story development, one of those magic moments which elevate *Doctor Who* above the status of pulp SF. It made the Doctor (and his viewers) suddenly aware of mortality; for the first time the Doctor and his companions were seen not to be indestructible. The look on the Doctor's face at the loss of Katarina – shock, grief and guilt – was unforgettable.

He gave her a solemn eulogy: 'She couldn't understand. She wanted to save our lives and perhaps the lives of all the other beings of the Solar System. I hope she's found her perfection. Oh! I shall always remember her as one of the daughters of the gods. . . Yes. As one of the daughters of the gods.' There was little time to dwell on her tragic death; their mission to Earth was paramount.

More shocks were to come. Bret was shot dead at the end of the same episode by fellow agent Sara Kingdom. Chen had told her that Bret had turned traitor and ordered her to kill him. She carried out those orders mercilessly and without question and only later discovered how Chen had deceived her. She was shattered, for as she revealed to the Doctor and Steven, 'Bret Vyon was my brother!'

Sara rapidly befriended the two adventurers, conveniently filling the roles vacated by Katarina and Bret – mixing military training with feminine allure. She was at their side through thick and thin for eight episodes, more than proving her worth as a companion, but sadly her days were numbered too. She disobeyed the Doctor's orders and left the TARDIS to help him when the awesome Time Destructor was finally activated. . . it aged her to death in seconds.

'What scared the living daylights out of me, and without question something I'll never forget, was the ageing and withering of Sara Kingdom. I remember the wind machine effect they used when the Time Destructor was activated and the Doctor dragged Steven back into the TARDIS, and when they got there, the Doctor was about to go back for Sara. But the camera zoomed in on the scanner, which showed her lying on the ground. There was a close-up of her face withering into old age and then her hand grasping at the soil, gradually becoming skeletal and then blowing away into dust.

Nick Page
Redhill, Surrey.

LIGHTER SIDE

Thankfully, no good *Doctor Who* story is without its lighter side. Early humour arose from the character of the Doctor himself, whose egotism, scientific arrogance and condescending manner brought him into conflict with Steven and Bret. The First Doctor was never to be contradicted and took great delight in being consistently proven correct.

The Feast Of Steven (episode 7) was shown on Christmas Day 1965 and provided a necessary breathing space in the story. It was an attempt at levity and was probably not too detrimental to the programme's image. It began with a joke about the TARDIS, which landed outside a snowy police station in present-day Liverpool, where the Doctor, naturally, 'has some explaining to do' about his Police Box. In the First Doctor's inimitable style, he argued condescendingly with the desk sergeant, who couldn't decide whether the Doctor was a lunatic, a harmless eccentric or a vagrant.

The TARDIS then moved on to a Hollywood studio in the 1920s, and the Doctor, Steven and Sara had absolutely no idea where they were! They thought they were in a madhouse, saving a girl tied to a railway line, being chased by crazy

Keystone Cops and a 'famous' director with a thick European accent who was furious that they'd interrupted a take. Sara found herself pursued by another director, who wanted to cast her in his film as a harem girl. Absolutely incredulous, she told Steven: 'A strange man kept telling me to take my clothes off.'

Back in the TARDIS, the Doctor offered his friends a glass of wine and said they had cause to celebrate: back in Liverpool it had been Christmas Day. The episode closed with an unusual touch, when the Doctor approached the camera and made a toast. 'And a Merry Christmas to all of you at home.'

'The worst episode ending ever was when Hartnell wished all his viewers happy Christmas. It was appallingly corny.'

Adrian Rider,
Reigate, Surrey.

Dennis Spooner's influence on the scripts later in the story incurred a greater degree of humour – especially in the reintroduction of his superb creation – the Meddling Monk. Peter Butterworth donned habit and tonsure once more, bringing back to efforvescent life the character last seen in *The Time Meddler*.

The Monk was devious and self-gratifying but eminently roguish; he would run around, rubbing his hands with glee, eyes alight with some new scheme. Not only did he provide light relief, he was a superb plot device, hampering the Doctor's plans and siding with the Daleks when needs must.

'I was terrified by the episode which ended with Steven and Sara watching a bandaged hand coming out of a mummy's case. It turned out the following week to be the Monk, all trussed up by the Doctor.'

Sue Wetherby,
Liverpool.

LAST LAUGH

The Monk's other interesting facet was that he belonged to the same mysterious race as the Doctor and had his own TARDIS – indeed one superior to the Doctor's model. The Doctor and the Monk delighted in competing against each other and sabotaging each other's TARDISes – but, as in *The Time Meddler*, the Doctor had the last laugh and the Monk was stranded on a barren icy world without his directional control unit. They made excellent sparring partners, and it is a great shame that William Hartnell and Peter Butterworth are no longer with us.

Actors transform a colleague for his part of a Teknix, who staff Central Communications Earth.

The story came to a rather spectacular end, when the Time Destructor was finally activated. The Doctor had interfered, however, so that its devasting power affected only the planet Kembel.

'My favourite episode of the story (indeed my all-time favourite Doctor Who) *was the last,* The Destruction Of Time. *In the most apocalyptic sequence ever shown in the programme, our heroes battle against the raging elements in an attempt to reach the sanctuary of the TARDIS and escape the effects of the Time Destructor – but Sara falls victim to its power. . . The Daleks, firing in vain at the Time Destructor, implode and die, as they revert back to their original mutant form.'*

Mark Ward,
Birmingham.

The Doctor and Steven looked around at the remains of Kembel – the dense, forbidding jungle was now a wasteland. All around lay death and destruction. Most life had been extinguished – a few Daleks, regressed to tiny embryos, wriggled in the ashen soil. The Doctor sighed heavily and reflected on the tragic loss of Katarina, Bret and now Sara. He and Steven retraced their steps and departed sorrowfully in the TARDIS. The three-month epic was at an end and it would be a long time before another story matched its standards of precision and impact. . .

◆ **Patrick Mulkern.**

***Evil Of The Daleks, The Sea Devils* and *The Robots Of Death* are the next stories coming under the scrutiny of *Nostalgia*. Please send in your comments on your favourite moments: What frightened you? What thrilled you? Who were your favourite Doctors, companions, and monsters – and why? Please write to NOSTALGIA, The Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

OFF THE SHELF

This month we look at Ian Marter's* Doctor Who *novelisations, and review his final book . . .

The majority of Target readers would probably place at least one novel by the late Ian Marter in their Top Ten List of *Who* novelisations. This is hardly surprising as after Terrance Dicks, Ian wrote the largest number of *Doctor Who* novels. His final one, *The Rescue* is due out shortly and like the majority of his novelisations, is superb.

The story concerns the Doctor, Ian and Barbara, who have just said sad farewells to the Doctor's granddaughter Susan, arriving on the planet Dido. There they discover two survivors of a crashed spaceship and one of the Didoi; a creature named Koquillion, whose race apparently tricked the other spacecrew into being blown up. The truth is, as always, quite different.

I was surprised that Ian Marter didn't take the obvious step of detailing the ship's crash, the subsequent destruction of the crew and details of Bennett's and Vicki's (the survivors) struggles, but perhaps that would be *too* obvious. Instead, the story starts on board the *The Seeker*, the rescue ship from Earth, on which the TARDIS lands.

Ian Marter's last book is as amazing and enthralling as most of his others. More than anything else, he captures the 'feel' of the characters that many other authors lose – especially when dealing with the early TARDIS crew. The Hartnell era was a favourite of Ian Marter's (writing *The Rescue* was in fact a 'reward' from editor Nigel Robinson, who was grateful to Ian for turning in a novelisation of a new film, *Tough Guys* in less than nine days), and it shows.

His precise descriptions of the Doctor, capturing his warm humour, his tetchiness and concern for his fellow travellers are a marvel. Likewise, Ian and Barbara are well conceived, the former brave but reckless, his experiences over the last year with the Doctor having changed his attitudes quite dramatically, but still protective towards Barbara; she however, has lost her nervousness, and seems far more willing to take her fair share of danger.

Lastly, he gives us the stranded Vicki, a much stronger character than in later books – perhaps in her first story the script delineated her character a lot better, but her background here is explored and utilised as she suddenly realises at the end that even if he wasn't the 'Mr Charity' he pretended, Bennett was the only family she had.

Ian Marter's entry into the world of *Doctor Who* novels came shortly after he ceased playing the companion Harry Sullivan in 1975. At a party in the BBC he met the then editor of the book range and expressed an interest in writing. At that time he was also involved in setting up *Doctor Who Meets Scratchman*, a proposed feature film starring Tom Baker, Vincent Price and Twiggy. Although the film eventually came to nothing, Ian found himself offered a choice of books to write and selected a favourite of his, Robert Holmes' *Ark In Space*. From there it was easy to see how different in style Ian Marter was to previous novelists like Terrance Dicks, Malcolm Hulke or Gerry Davis. There were no holds barred for Ian, people didn't just die or change, they tended to split open with gurgling screeches and vomit mucus everywhere.

However, towards the end of his first book Ian decided that one big change was necessary. In the TV verson, the Doctor, Harry and Sarah took a handy transmat down to Earth which just happened to have a convenient three spaces. Ian thought this was somewhat ludicrous and put them into the TARDIS. Which was all well and good, except in the subsequent story *The Sontaran Experiment* it was important that the TARDIS wasn't there!

PLOT DILEMMA

Target Books offered Ian the chance to write, and extend, *The Sontaran Experiment* and get himself out of the plot-dilemma he'd written himself into. This he did superbly (yes, this is my personal favourite novel by Ian). He fleshed the story out magnificently – turning a fairly mundane two-parter about nasty experiments on humans by a big brash alien, into a dark, evil and quite nightmarish story, full of visions, dreams and psychological torture by quite a few nasty aliens.

It is interesting that a lot of the background Ian created for the Sontarans – the way they reproduce etcetera – became accepted *Who*-lore for future Sontaran stories and books. Some time after completing that, he did the first book he had no 'internal' knowledge of, Robert Holmes' *The Ribos Operation*, believed by many fans to be the finest Marter, and by some the finest novel of the lot. Certainly it is a magnificent read, but whereas in *The Sontaran Experiment*, Ian Marter's dramatic descriptions excelled, *The Ribos Operation* is more a character story. The faults in the book were perhaps not Marter's but those of the story itself – too much concentration on character and no story.

Enemy of the World is a quite unusual story. It is also quite brilliant. Unfortunately it is not quite *Doctor Who*, and as such is not very easy to translate from moving pictures to written pages within the confines of a 126-page book. The thing that was wrong was not really Ian Marter's fault, but was due to the then (and thankfully now abolished) policy by Target that all books, despite serial length, had to fit into 126 pages. Now that's all right for a four-parter – but not for a six-parter.

Enemy of the World was a sufficiently complex story of intrigue, that to make

major cuts made the story rather incomprehensible. Ian Marter tried his best, but in the end he disliked the book quite a lot as well. He also disliked his next – but for different reasons. From a written point of view *Earthshock* (his first and last sojourn into the world of Peter Davison) is easily as good as *Ark In Space*, most importantly because it is a book dealing tactfully in sudden death

and sadness. It is also a book which is strong on character.

Ian's dislike for it stems from the enemy – the Cybermen, monsters like the Daleks, whom he hated because, as he said, it is impossible to write expressions onto their faces, or describe what they were thinking. He asked W. H. Allen afterwards not to give him any more Cybermen books.

Next came *The Dominators*, a great little book, fairly bland by Ian Marter standards, really, but still full of flair and a quite astounding ability to bring the reader into the story. *The Dominators* ends, like the TV version, on a massive cliff-hanger.

Long-time readers of this column may remember that I loathed *The Invasion* when it came out. I still do. Ian wasn't too fond of it either, because despite his earlier requests, it was a Cyberman book. Derrick Sherwin, the teleplay writer, had at the last moment decided not to write it, although he had expressed a desire to do so. So in came Ian. *The Invasion* is a rather extreme book – with violence which is somewhat over the top. Constant moving between characters and situations is detrimental to the story. Ian liked the book when he had written it, but still disliked the Cybermen. Ninety-nine percent of Target readers loved it.

Harry Sullivan's War was next. At conventions around the world Ian repeatedly said he wanted to be invited as a book writer, rather than an actor who once played a companion. This book was his effort to finish the character of Harry once and for all. At the end of the book he killed Harry Sullivan, by having him kicked off the top of the Eiffel Tower in Paris. But . . . like all good heroes, he was resurrected in the epilogue at the publisher's request. But still Ian made it quite clear that there would never be a sequel. Unless, he would add with a smile, the money was *very* good!

Ian's last two *Doctor Who* novels took him to one of his favourite eras as a viewer – the Hartnell era. With *Reign of Terror*, he played a mammoth joke on everyone. With a reputation for blood 'n' guts, Ian took the story of one of Earth's bloodiest times, and turned out a story in which virtually no blood and guts appear. *The Rescue* sadly brings us right up to date. With its quite splendid cover by long-time fan artist Tony Clark, the book brings to a close the inventive, exciting and colourful era of Ian Marter books.

◆Gary Russell.

The cover artwork for *The Rescue*.

DOCTOR
WHO
MAGAZINE

INTERVIEW

Writer Philip Martin has contributed both *Vengeance On Varos* and *Mindwarp* to *Doctor Who*. Last year, Paul Cornell talked to him about his work and the series in general . . .

Philip Martin

Philip Martin began his career as an actor. Attending RADA at the beginning of the Sixties, he appeared in many TV and stage roles, as well as such classic films as *The Loneliness of the Long Distance Runner*.

By 1968 Martin was writing for a variety of fringe theatre and TV shows, including the popular *Z Cars*. It was in 1974 that he made his first notable contribution to British Television, with the classic series *Gangsters*.

In 1977, he won the Imperial Tobacco prize for best original radio play, and continued to work in TV and radio. He had not watched *Doctor Who* for some time but became aware of the programme again in an unusual fashion:

"My daughter, Hilary, who was then seven, began to watch it independently of me. One day she said, "Will you come and watch with me?" so I watched a couple of weeks of early Peter Davison episodes. I woke up one morning with the idea for what eventually became *Vengeance On Varos*.

"I wasn't commissioned, I sent the idea in, and they said, 'Why does Philip Martin, who writes *Play For Today*, want to write for *Doctor Who*?' and I went through the whole process, right from writing a scene breakdown, that a novice writer would, which gave me a very thorough grounding in the programme.

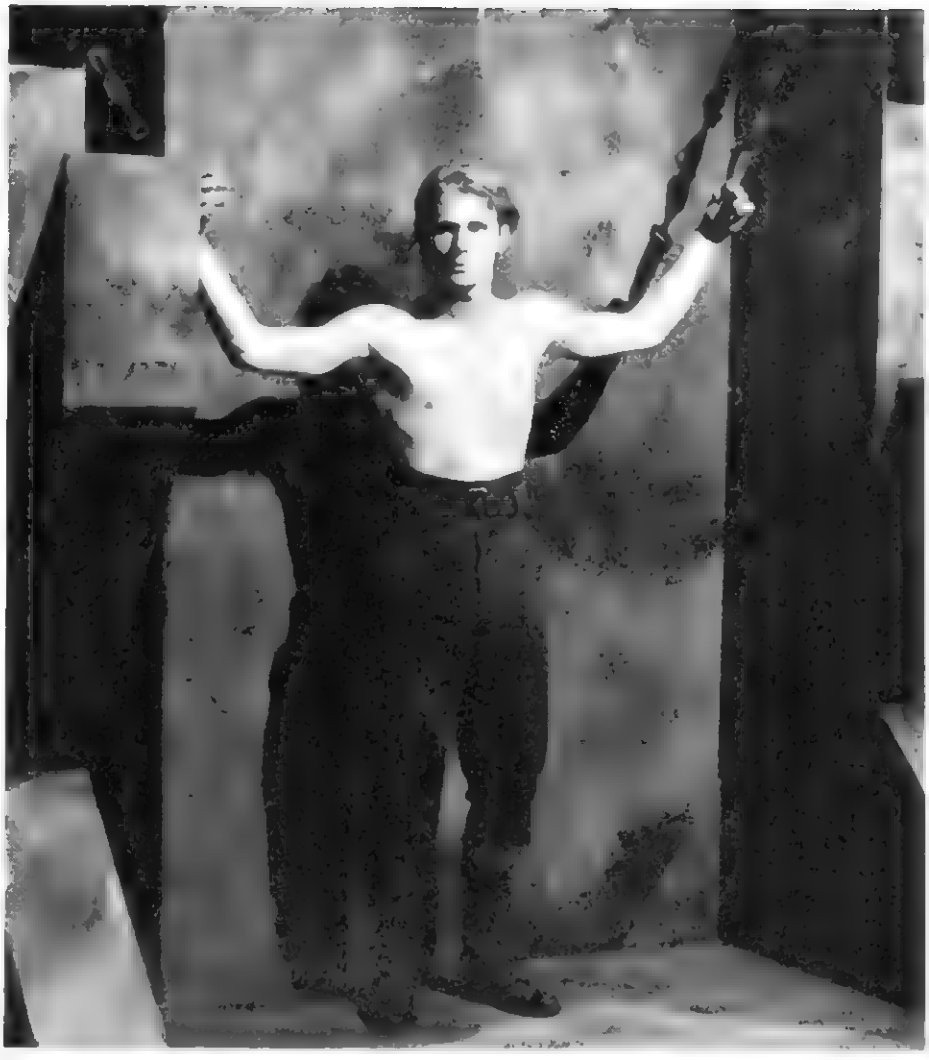
"When I started writing for it, it was on midweek in twenty-five-minute segments. Then it changed to two forty-five-minute episodes, then I was told that Tegan and Nyssa were leaving, then that the Doctor was leaving.

"In fact, I remember doing one draft when we didn't know who the new Doctor was going to be, we didn't know who the companions were, and we weren't even sure of the timeslot! I had a track record of four scripts before *Varos* was ready to record – I felt as if I'd been writing it for a long time . . ."

After his previous prestigious credits, had Philip felt that *Who* was perhaps something of a comedown?

"I don't think that way, because I've got the confidence to know that I can continue to write for more 'prestigious' things, though to me, they're not more prestigious; otherwise why would good actors like Brian Blessed do the show? I like the contact, I like the fact that you can write across the generations, I like the feeling that what you're writing is going to be seen all over the world.

"*Doctor Who* has a strand in my writing talent that I can put nowhere else, this fantastical element, where I can invent warlords from the Tenth Century, or characters like Sil; have a lot of fun with them, and hope that the audience has as well. Where else can I do that? If I put this idea for a fantasy to the TV drama bosses they'd laugh me out of the room."



Above and left: **Vengeance On Varos.**

Moving on to *Varos* itself, Philip talked about the initial inspiration behind the story.

"The original idea was that I wondered what the entertainment business of the future would be. Then I got another idea, I wondered how a prison planet would develop, and the two ideas collided, as they often do when you're creating things. I began to get the idea that the original officers of the prison planet had become the ruling elite, and that the original prisoners and their descendants had become the masses who would need to be entertained by violence.

"A lot of developments and ideas in that script came from a very oppressive way that a lot of people would like to return to this country, they'd like to reintroduce hanging and other oppressive forms of punishment. It came out for a different timeslot. With the change of climate in the media itself, it's not the show that I'd write now.

"I don't take anything back from it, what it was trying to do in its own way was say, 'Look, if you watch video nasties all the time, if you pump violence and poison into a population, this is what you'll find, this is the society you'll get.' So it was actually a very moral thing. I was astounded that some people didn't see this, that they actually thought I was peddling violence, when in fact I was saying it all as a warning."

The National Viewers and Listeners Association raised objections. What did Philip think of this?

"Their conception of entertainment, their conception of developing drama is extremely naive, and this is the sort of show that catches them out. What we're actually doing, in a way, is arguing on their side, but are they intelligent enough to see it? They should be, because it's there, but then you need a sophisticated response, and you have to have shows like this, so people's critical faculties can spot what is gratuitous violence and what is there for a purpose, almost a moral purpose."

Is *Doctor Who* a children's programme?

"I think it should be. This is the ▶

Philip Martin

◀ difficulty of it. My thinking has moved on since *Varos*, because at that time I wasn't involved with the show, I didn't know who the audience was. Ideally, it should have elements in it that appeal to children, so they can enjoy it on one level, and if it works, then hopefully there's humour, and a few issues, though it shouldn't be a political show, to entertain adults. That's why it's such a challenging show, to do that requires a great deal of craftsmanship, talent and imagination."

Moving on to Philip's most famous creation, Sil, how had he come about?

"In three stages, really. When I was thinking about having an alien on Varos, I read something of Asimov's, which said that you never seemed to see water-based creatures. This is partly because they don't like water in TV studios. You drop it on the floor and the paint, for some reason, immediately blisters. Designers hate it. If he's in water, he's probably an amphibian, he's probably a mutant. The designer came up with that.

"Then we had a real stroke of fortune, in that we had Nabil Shaban, who made that character his own, not only in terms of acting, but in intensity and motivation. He turned it into something wonderful. It's been a delight in the studio watching him work and adding so much to it. He started those little green things which he pops into his mouth, what are now called Marshminnows. It's a great delicacy that he offers people, not always to their delight, I might add, when they taste them . . .

"Sil's race on Thoros Beta, The Mentors, are all different. Some can walk, some can stumble along, some have to be carried like Sil. It seems that the more their brains develop, the more the capability to move around is restricted. The less a Thoros Betan can move around, the more intelligent it is.

"Sil is in a very powerful position. He has lots of money that he can invest in various enterprises throughout the universe. Now, you can show that in two ways, either show somebody absolutely mad with power, or you can show the humour of Sil not really understanding what he's doing in certain cases, and being so uncertain of it. It's like Reagan falling down the steps of an aeroplane, and you think, 'Well, he's only a man,' and this is only a little alien being.

"He's horrible in a way, but children love him because he's like them, he's full of bluster and full of bombast, even though underneath he's very uncertain. He's like a child who's pretending to be an adult, really. When I came to write Sil the second time, I was rather apprehensive that he might be a one-story character, but what with Nabil's contribution when I came back from the studio, you could hear the whole gallery laughing along with his performance."

Did Philip think the eighteen-month cancellation was inevitable?

"No, I don't really understand why they picked on us. We may never know. Of course, *Who* is an expensive show – it has to be, the way in which we try to fit into six days what it takes Spielberg six months to do. It can be done, but you need money and you need time.

"With worldwide sales, *Who* brings back the money that is spent. To the BBC, it's a free show, or as free as a series can be. It was going away from the children; *Varos* contributed to that, but it could only really be what it was. *Mindwarp* had a lot of humour. *Varos* was so black because it had an over-run problem. In the cutting and editing, a lot of humour came out. I made quite sure that *Mindwarp* was lighter, more entertaining. It had quite a lot of humour, but it also had the excitement and invention.

"There are different types of humour – if you call humour sending the show up, that's wrong, that'll kill it quicker than anything. I mean what you call organic humour, which comes out of the situation."

Did Philip have a recipe for survival for *Doctor Who*?

"I can only speak for myself, but I think there should be less overt violence in it. It should be entertaining in a dramatic way, through invention and good stories. The last thing it needs is for people involved to start sending it up. There was a lot of pressure on last season. You felt its success or failure depended on you really, and that wasn't fair on any of us."

What about a *Doctor Who* film?

"With the British film industry, you come up with a film script and they say, 'Well, this is great for England, but it won't sell abroad.' With the spread of the programme in the States, I'd think it'd be absolutely ideal. Not only have you got the market over here, but you've got a growing, eager market in the States. An excellent idea that'd make lots of money for somebody."

Philip confirmed that prior to the cancellation, he had submitted the draft of a script.

"I was asked to do a script, again with Sil, maybe involving the Ice Warriors. I'd written a first draft, where I had the Ice Warriors inside a polar ice-cap, because it was so cold. They were burrowing workshops in the ice-cap, which was beginning to flood this planet, and the people couldn't understand why. This ice environment allowed them to move freely, because I was always worried about how slow they were.

"I don't think old monsters should return all the time, but occasionally it works to reinvigorate an old monster. It depends on individual writers, of course. They should be done with some new ingredient, new excitement, not just resurrecting them, have them come on after the cobwebs have been blown off. No, they've got to be developed. A lot of the technology has got much better since these monsters first appeared, so we could probably do them a lot better now, and you wouldn't be conscious that there's a great piece of cardboard rattling across the studio."

What did Philip feel about Ron Jones' direction?

"He looks upon it, that by the time the script reaches him, it's up to him to put his mark on it, to bring in all the various elements and special effects. By that time, I've usually moved on to writing something else, anyway. I'm around if he feels the need to consult.

"On *Varos*, we consulted quite a bit. With *Mindwarp* there wasn't the need, we were so clear we wanted Brian Blessed to be the lead. I never actually write for specific actors – it holds back the imaginative aspects of the character.

"When you realise the problems of getting two episodes done in three days, then you think it's amazing that the thing gets on in any form of competence at all, from any director."

Finally, a few words on the fate of Peri?

"I like her, I like writing for her. It would satisfy me that she's still pottering around some corner of the universe . . ."

Our thanks to Philip Martin for taking time off from his busy schedule to talk to us. ◆

MATRIX DataBank

TIME TWISTER

Andrew Hodgson of Liverpool has a knotty time travel question. The basis of it is that even if the Doctor goes to a past time and encounters aliens trying to take over the world – he knows that they won't succeed, as he has seen that the future time is free from alien occupation. Therefore, if all history both past and future is fixed, and the Doctor cannot change it, only become a part of it, then why does he tell Barbara in *The Aztecs* that she cannot interfere, as to do so would change the future?

The answer here is reasonably simple. The Doctor and his companions are outside of time as we know it. Wherever the Doctor lands, he *can* shape that future by his actions. This was proven in *Pyramids of Mars*, when Sarah comments to the Doctor that Sutekh could not have destroyed the Earth in 1911, as she has seen the future in the 1980s. In answer, the Doctor takes her forward to the Earth in the 1980s if Sutekh is not stopped – it is a barren wasteland. The fact that the Doctor and his companions have seen the future of a planet does not mean that that future is secure.

A good analogy is with a tree. If you follow one branch out from the trunk to a leaf, then that can be regarded as one time 'line'. But on the way there, many 'decisions' are made – one at every branching point. A different decision at any of them will take you to a different end point. If a twig is snapped off at its start, then all those leaves are lost for good. Time is the same. From any point, the past is fixed – unchangeable – but the future can be any of a million possibilities. The actions of 'the Now' affect the future, and 'the Now' can be any point in the history of time itself.

BACK DOOR ESCAPE

Moving to the USA, Bernhard Warg asks whether the TARDIS has a back door and if so, when it was featured. It was mentioned in the Troughton story *The Wheel In Space*, when the Doctor and Jamie escaped through it from the shrinking TARDIS interior. Bernhard also wants to know the Doctor's explanation to Sarah Jane of why everyone the Doctor meets seems to speak English. Simply, this is a Time Lord 'gift' which the Doctor allows his companions to share. (From *The Masque of Mandragora*).

PEN NAME?

Martin Hennessee, on behalf of the* Doctor Who *Fan Club of Knoxville, USA has written in asking about some* Doctor Who*s that the late Ian Marter apparently wrote for the early Pertwee years under a pen name. As far as we know, Ian never wrote for the series under any guise, but he may well have submitted ideas that were not taken up. Martin also asks who played the Watcher in the final Tom Baker story* Logopolis. *This nebulous part was taken by Adrian Gibb.

ONE OFF

Matthew Henricksen writes in asking about an actor that he saw in a production of King Richard III. *The actor is Norman Henry and the programme notes stated that he appeared in* Doctor Who *Matthew wants to know as whom?*

Mr Henry has only appeared once in Doctor Who, *in the 1965 story,* The Savages. *In this story he played the Elder Medic, Senta, who was in charge of the machine that drew the life essence out of the Savages in order to enrich the lives of the Elders.*

STUNT SEQUENCE

Back to America now and John Earl Maberry has a question about the Hartnell story *The Aztecs* In that story, William Russell fought an elaborate fight against an Aztec warrior. The fight drew on several techniques from judo and John wants to know if William Russell learnt this for the show, or whether he had previous experience. I am afraid that the camera is mightier than the eye, as William Russell did not actually perform the fight. I assume that the sequence in question is from the end of the story where Ian fights Ixta to allow the Doctor to open the Tomb. This sequence was actually performed by two stuntmen, David Anderson and Billy Cornelius, who, under Derek Ware's fight direction, produced a convincing battle

TILTING TARDIS

Finally, Daniel Blythe has written in disagreeing with my reply to Barry Parton's letter in **issue 116.** Daniel writes. 'Barry asked what happens to the TARDIS' pool water when the ship tilts and falls and your answer was that the pool is only there when the Doctor configures it to be there. Surely a more sensible explanation is that nothing happens to the angle of tilt of the inside of the TARDIS when the outside tilts, spins etcetera as inside and outside are in different dimensions.

Well, Daniel, I did consider this as an answer, but I recalled that, as we saw and you pointed out, in *Time Flight*, the Doctor makes the inside be the correct way up, so why do we have so many instances of the inside tilting or shaking (*Curse of Peladon* and *Time Lash* to name but two) if the Doctor could prevent it? I don't know what the answer is, but it seems to be that the Doctor does not keep the inside and the outside in different dimensions. Why he should do this is a bit of a mystery, unless he enjoys the thrill of being buffetted about by external forces. If this were the case, then it is simple for him to remove all the other rooms when he and his companions are only in the console room and thus stop the TARDIS from getting flooded while he enjoys the buffetting.

[A third explanation could be that the water in the pool reacts the same way as water in a glass reacts when the glass is tilted, ie the surface of the water remains flat and does not tilt with the glass. Ed.]

Compiled by David J. Howe of D.W.A.S.

◆CLASSIFIED◆

◆MAIL ORDER◆

American and British Comics.

SAE for 28 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Plastic bags also for comic protection.

I buy DOCTOR WHO Weeklies/Monthlies

The Comics Mail Order Specialist (JUSTIN EBBS) JUST COMICS 2 Crossmead Avenue, Greenford, Middlesex UB6 9TY

MEGA-CITY COMICS

Mail Order Specialists for comics, film & TV Merchandise, and gum cards

1. **FAST, FRIENDLY SERVICE** and **FAIR PRICES!**
2. **HUGE STOCK** of over 45,000 American comics!
3. **STANDING ORDER SERVICE** for new imports & distributed items!
4. **FILM/TV CATALOGUE** for Doctor Who, Star Trek, Anderson etc
5. **MONEY-BACK GUARANTEE** if not completely satisfied!

For catalogue, send 2 second class stamps, stating 'comics' or 'Film/TV' to: **MEGA-CITY (mc), 23 GREEN LANE, EDGWARE, MIDDLESEX HA8 7PL**

FUTURESHOCK IN SCOTLAND

200 Woodlands Rd, Glasgow, G3 6LN. Tel: 041 333 0784

Gets the *full* range of new US and British SF paperbacks, comics and media mags. Together with thousands of back issues and second-hand titles & board games, standing orders, portfolios, hardbacks, T-shirts etc. Send a second class stamp for catalogue

FREE

Science Fiction/Fantasy Monthly Magazine

★ Reviews ★ News ★ Comment ★

All UK SF/F paperbacks sold

Write to: SFF BOOKS P.O. Box 712, London SE9 1XW Or Phone: 01-859 6649

JOKES

FREE

Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, willie sugar, cigarette bangers, joke blood, sick, mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, girl strip pens, adult party packs, saucy novelties, naughty presents, posters, badges, the complete Joke Shop by Post

Send 13 p stamp with your name and address for bumper colour catalogue and Free Gift to

MATCHRITE, THE FUNNY BUSINESS (DEPT Y) 167 WINCHESTER ROAD, BRISTOL BS4 3NJ

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.

JOHN FITTON, 1, Orchard Way, Hensall, Nr. Goole, North Humberside, DN14 0RT.

WONDERWORLD

26 Ashley Road, Boscombe, Bournemouth, Dorset BH1 4LH Phone: 0202 0202 37733

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear Dungeons and Dragons, Videos, Books, accessories. So why not visit us or send us your SAE? What's to lose?

"NO SAE NO REPLY"

FILM MAGIC

Offers you Fabulous Black & White and Colour photographs of your favourite film and TV stars. Thousands to choose from. PLUS Sci-Fi, Horror, TV Fantasy stills Posters and Books. Just send 50p for lists to: **FILM MAGIC (MC)** 18 GARSMOUTH WAY, WATFORD, HERTS.

◆EVENTS◆

BIRMINGHAM COMIC MART

We're Moving! Yes we will be at a convenient new city centre location, the NEW IMPERIAL HOTEL in Temple St. Two rooms of Comics UK & USA. Film & TV and much more. Opens Noon. **June 13th.** Admission 30p. Organised by **SHADOWLAND.**

Interested in the above? Why not send for our Comprehensive Mail Order List to: **SHADOWLAND, 16 Fleet St., Birmingham B3 1JY.** Now open Tues-Fri 10am-6pm and Sat 8.30am-6.30pm.

◆SHOPS◆

HEROES

The Comic Shop

Britain's longest-established comic dealer still offers the widest selection of comics for collectors in the country. Good stocks of Marvel and DC are complemented by a wide range of American and British comics from the 1940s onwards. Eagle, TV21, 2000AD, Dandy, Beano, plus annuals, Golden Age, EC, fifties, horror, western and much more. Three minutes from Highbury & Islington tube, off Upper St

HEROES, 21 Canonbury Lane, Islington, London N1 2SP

Open Mon-Fri 11-6.30 Sat 10-6.30

VISA AND ACCESS ACCEPTED.

◆SHOPS◆

DREAMING CITY

108 Kenwyn Street TRURO

Stocks wide range of comics Marvel DC etc with large selection of import and back issue comics SF books, Role Play Doctor Who Star Trek Mags etc

Come in and see for yourself

OPEN 10am-5.15pm Tuesday-Saturday

THE PROFESSIONAL COMICS SPECIALISTS

NOSTALGIA & COMICS

14/16 Smallbrook Queensway, BIRMINGHAM, B5 4EN. Tel: (021) 643 0143

129 Middle Walk, Broadmarsh Shopping Centre NOTTINGHAM. NG1 7LL. Tel: (0602) 584706.

Always quantities of current and back issue British & American comics, SF/Horror and General film magazines in stock. Mail order list available for SAE. Our large comics shop is open for you to call Mon-Fri 9.30-5.45, Sat 9.30-6.00

"Biggest Comics Shop I've seen" – *J. Romita Jr.*

"What a magic shop" *Paul Daniels*

ODYSSEY 7

Unit 7, 1st Floor, University Precinct, Oxford Rd./Booth St. West, MANCHESTER 061 273 6666

Unit 6, Harrison St, Off Vicar Lane, (Opp. W. Yorks Bus Station) LEEDS 0532 426325

The above two shops specialise in American Comics, Science Fiction, Film/T.V. material.

ODYSSEY

MAGAZINE & POSTER CENTRE 21, Hanging Ditch, Corn Exchange Building, MANCHESTER 4

Mags for every interest. Superb range of posters. **061 832 7044.**

COMIC SHOWCASE

76 Neal Street, London WC2 01-240 3664

Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the '70s, including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We now offer a full range of advance IMPORT comics from all the major companies. We are always interested in buying collections of old or rare comics in nice condition.

FORBIDDEN PLANET 1

Science Fiction and Comics 23 Denmark St LONDON WC2H 8NN 01-836 4179

FORBIDDEN PLANET 2

Film and TV Fantasy 58, St. Giles High St. LONDON WC2H 8LH 01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material at Central Hall, Westminster, LONDON

Starts 12.00 Admission Free

Dates June 6th, Aug 1st

Sheffield Space Centre

33, The Wicker, Sheffield S3 8HS

Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open Monday, Tuesday, Thursday, Friday 10am 5pm. Saturday 9am Closed Wednesday SAE for list.

● Readers are advised that only cheques or postal orders should be sent in response to advertisements in the Classified Ads section *Please do not send cash* as neither Marvel Comics Ltd nor the advertisers can be held responsible for it

ADVERTISING RATES

5cm	4cm	3cm
(£65)	(£55)	(£40)

(4.4cm)

TO ADVERTISE IN THE CLASSIFIED ADS, RING DONNA WICKERS ON (01) 221 1232

THE DOCTOR AND HIS COMPANIONS CAME TO THE PLANET ZAZZ TO RELAX, TO PARTY AND TO HAVE FUN.
I WISH I WAS A SPACEMAN...
BUT THIS WAS NOT TO BE.
INSTEAD, THEY STUMBLED INTO AN INSANE FEUD BETWEEN THE DERANGED PROFESSOR STRUT AND HIS MUSIC-LOVING BROTHER, THE LORDUKE OF ZAZZ.
THE FASTEST GUY ALIVE...
NO MORE! STOP IT. PLEASE!
NOW, ON EXILE ISLAND, THE PROFESSOR'S BASTION OF SCIENCE, FROBISHER TORMENTS THE CRAZED SCIENTIST WITH SONG.
I'D FLY YOU ROUND THE UNIVERSE IN FIREBALL XL5.
I HATE MUSIC.
MEANWHILE, IN THE BELEAGUERED KOTN KLUB, PERI TRIES TO SOOTHE THE LORDUKE'S TEMPER WITH MUSIC.
MOON RIV-ER, WID-ER THAN A MILE...
HELD HOSTAGE AGAINST THE DOCTOR'S RETURN, SHE SINGS OLD SONGS, WHILE OUTSIDE, THE SELF-REPLICATING SCAVENGER ROBOTS DISMANTLE THE CITY OF HALM.
DON'T STOP. KEEP SINGING.
IT'S A DREAM, A NIGHTMARE. WHERE IS THE DOCTOR? HE PROMISED HE WOULDN'T BE LONG...
I'M CROSS-ING YOU IN STYLE...
IT TAKES MY MIND OFF OF THOSE THINGS.
...AND TIME IS RUNNING OUT.

THE DOCTOR'S DESPERATE SEARCH FOR A SOLUTION TO THE PROBLEM OF THE SCAVENGERS HAS LED HIM PERILOUSLY CLOSE TO DISASTER ON ZAZZ'S MOON.
NNNNNN... THEY ATTACKED ME... BUT I'M STILL ALIVE.
WHY'S THAT? THEY SURVIVED THE IMPACT OF THE METEOR, DUG THEMSELVES OUT OF THE RUBBLE ALL RIGHT. THEY DON'T SEEM DAMAGED.
BUT THEY'RE DORMANT.
CURIOUSER AND CURIOUSER UNLESS...
OF COURSE. ENERGY EXHAUSTION. THERE'S NO SUNLIGHT TO REPLENISH THEM.
GOOD JOB TOO! IF THEIR LASERS HAD BEEN AT FULL POWER, I'D BE DEAD.
THAT MUST BE IT. AS THIS DUST SETTLES IT COVERS THEIR SOLAR RECEPTORS. SO, EVEN WHEN THE AIR CLEARS, THEY'LL HAVE NO WAY OF REACTIVATING THEMSELVES.
THEY MUST LIE HERE FOR THE NEXT TWO THOUSAND YEARS – UNTIL THE PROF'S PROBE SCOOPS ONE UP AND TAKES IT BACK TO ZAZZ.
INCREDIBLE!

THE GIFT
EPISODE THREE.
JAMIE DELANO SCRIPT • JOHN RIDGWAY ART • RICHARD S. LETTERS • SHEILA CRANNA EDITOR
BUT THIS DOESN'T REALLY HELP THE SITUATION ON ZAZZ.
EVEN THOUGH WE KNOW THEIR WEAKNESS, THERE'LL BE FAR TOO MANY TO TACKLE ONE BY ONE.
WE NEED A WAY OF GATHERING THEM TOGETHER AND GETTING THEM OFF ZAZZ, PREFERABLY BACK HERE TO THE MOON.
WHOOPS... MORE METEORS!
WE COULD USE THE TARDIS' RECORDING OF THE METEOR ALARM TO ASSEMBLE THEM...
BUT WHAT ABOUT TRANSPORT?
FAR TOO RISKY TO LET THEM ON BOARD THE TARDIS.
BUT THERE MIGHT BE ANOTHER WAY.
WOOPWOOP!

GROUND CONTROL TO MAJOR TOM. Ah, ABOUT TIME!
WORP

DID YOU SORT IT OUT THEN, DOC?
... NOT EXACTLY. NOW, LET'S HAVE A LOOK AT THIS CONTRAPTION.

I'LL HAVE TO CHECK YOUR MATHEMATICS — AND THERE ARE SOME OBVIOUS ALTERATIONS TO BE MADE.

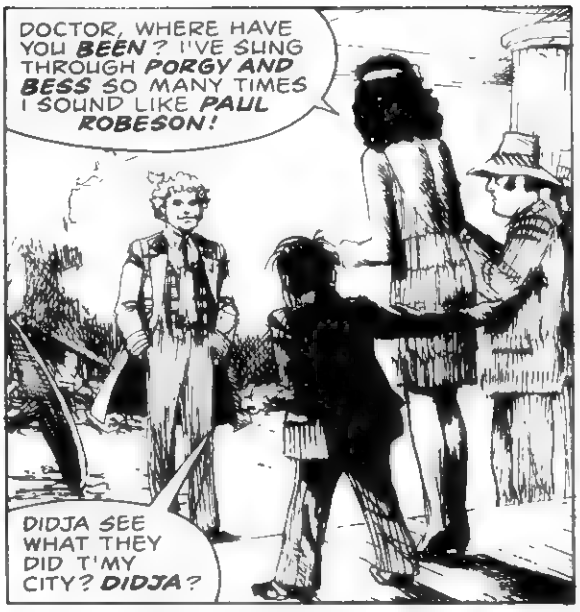
IT'S A LONG SHOT, BUT IT COULD JUST WORK.
WHAT COULD, DOC?

PROFESSOR, I DID YOU AN INJUSTICE. YOUR ROCKET'S NOT TOTALLY USELESS. IT COULD JUST FLY.

IT WILL WORK, IT WILL. I'M A RADICAL GENIUS!
WE'RE DOOMED FOR SURE.
HUMANS WOULD NEVER SURVIVE THE SHOCK, BUT ROBOTS...

RIGHT, FROBISHER, YOU'LL HAVE TO SUPERVISE THE PROFESSOR, PROGRAMME THE GUIDANCE SYSTEM WITH CO-ORDINATES FOR A MOON LANDING AND INSTALL THIS TRANSMITTER INSIDE THE ROCKET.
IS THAT ALL?
DOC, WHY DO I GET THE FEELING WE'RE CLUTCHING AT STRAWS?
HAVE FAITH, MY LITTLE PENGUIN CHUM. HAVE FAITH.
AND DON'T FORGET TO LEAVE TIME TO GET CLEAR BEFORE BLAST OFF!
RIGHT THEN, PROF. LET'S GET STARTED.
DURING THE DOCTOR'S ABSENCE, THE SCAVENGERS HAVE RENDERED HALM UNRECOGNISABLE...
POLICE PUBLIC CALL BOX
RESTRUCTURING THE ENVIRONMENT TO SUIT THEIR OWN TASTE...
YOW!
SUM-MER TIME, AND THE LIVING IS EASY...
...AND ADAPTING THE RAW MATERIALS OF ZAZZ TO REPLICATE ABUNDANTLY, IF BIZARRELY.

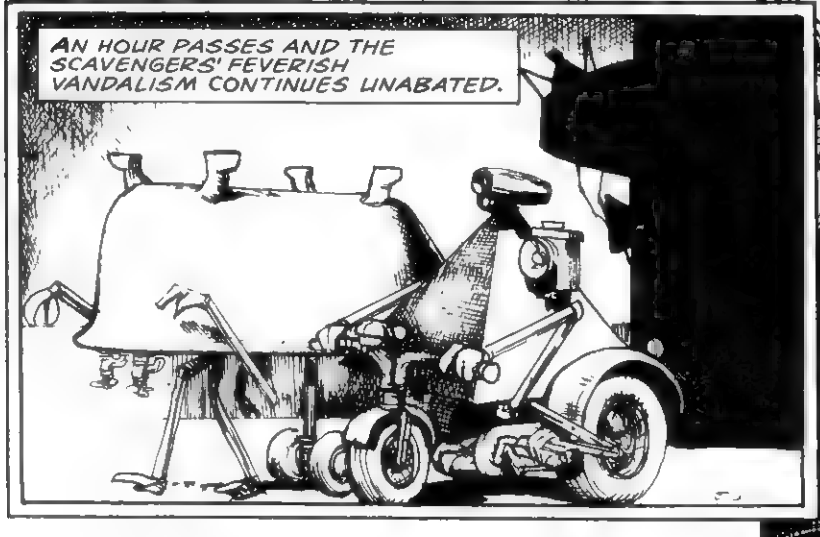
THE KATZ OF ZAZZ ARE VERY BLUE.
FISH ARE JUMPIN' AND THE COTTON IS HIGH...
CLAP CLAP
BRAVO! BRAVO!


DOCTOR, WHERE HAVE YOU BEEN? I'VE SUNG THROUGH PORGY AND BESS SO MANY TIMES I SOUND LIKE PAUL ROBESON!
DIDJA SEE WHAT THEY DID T'MY CITY? DIDJA?

WELL, DID YOU FIND AN ANSWER?
I THINK SO. IT'S A BIT CLUMSY BUT IT SHOULD WORK.

IT'D BETTER WORK! OR YOU AN' ME ARE GONNA STOP BEING FRIENDS!
BEST KEEP OUR FINGERS CROSSED THEN.

ANY MOMENT NOW FROBISHER SHOULD START TRANSMITTING A SIGNAL THAT WILL CALL THE SCAVENGERS TO EXILE ISLAND.
HA, I LIKE IT! GIVE THAT LOOPY BROTHER OF MINE A DOSE OF HIS OWN MEDICINE.


AN HOUR PASSES AND THE SCAVENGERS' FEVERISH VANDALISM CONTINUES UNABATED.

SOMETHING'S GONE WRONG. THE SIGNAL'S PROBABLY TOO WEAK.
THIS IS BAD. NOW WE CAN'T EVEN GET INTO THE TARDIS. IF THE SCAVENGERS SNEAK INSIDE THEY COULD END UP ANYWHERE!

HELPLESSLY, THEY WATCH THE DESTRUCTIVE MULTIPLICATION OF THE METAL VERMIN.

'TO SEE THE TOWNSFOLK SUFFER SO FROM VERMIN WAS A PITY. RATS! THEY FOUGHT THE DOGS AND KILLED THE CATS...'

'MADE NESTS INSIDE MEN'S SUNDAY HATS, AND EVEN SPOILED THE WOMEN'S CHATS, BY DROWNING THEIR SPEAKING WITH SHRIEKING AND SQUEAKING...'

'... IN FIFTY DIFFERENT SHARPS AND FLATS...' WHA-?

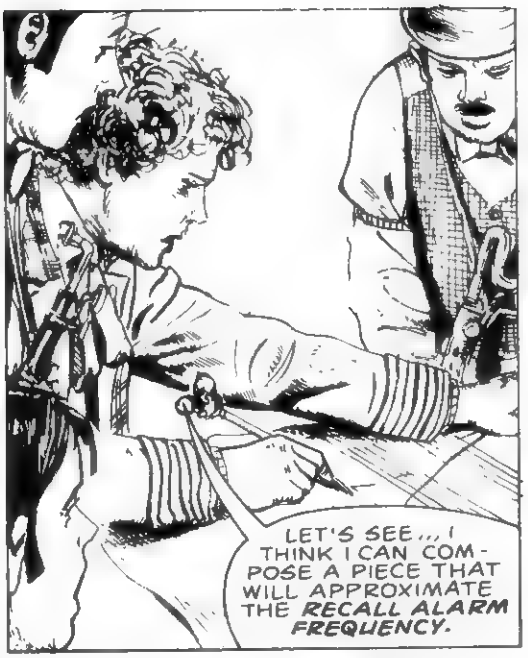
PERI! WHAT POEM IS THAT?

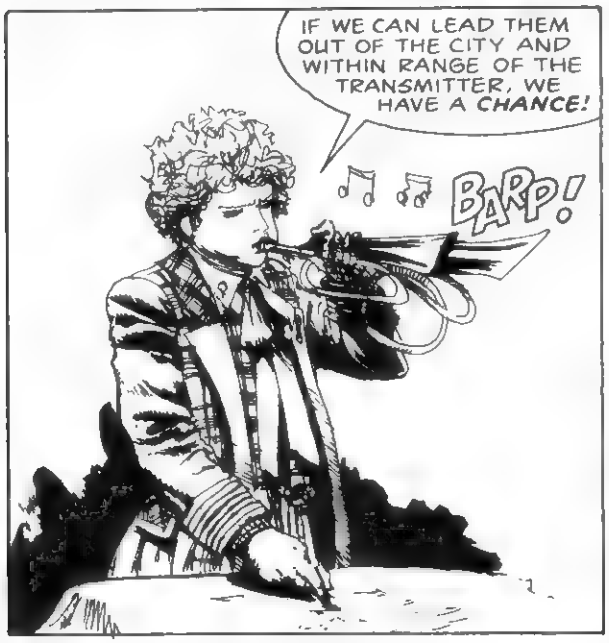
THE PIED PIPER OF HAMLIN. THE ROBOTS RE-MINDED ME OF IT.

YOU'RE *BRILLIANT!* THAT'S THE *ANSWER.* THE PIED PIPER OF *HALM.*

HE'S FLIPPED! IT'S *CURTAINS!*

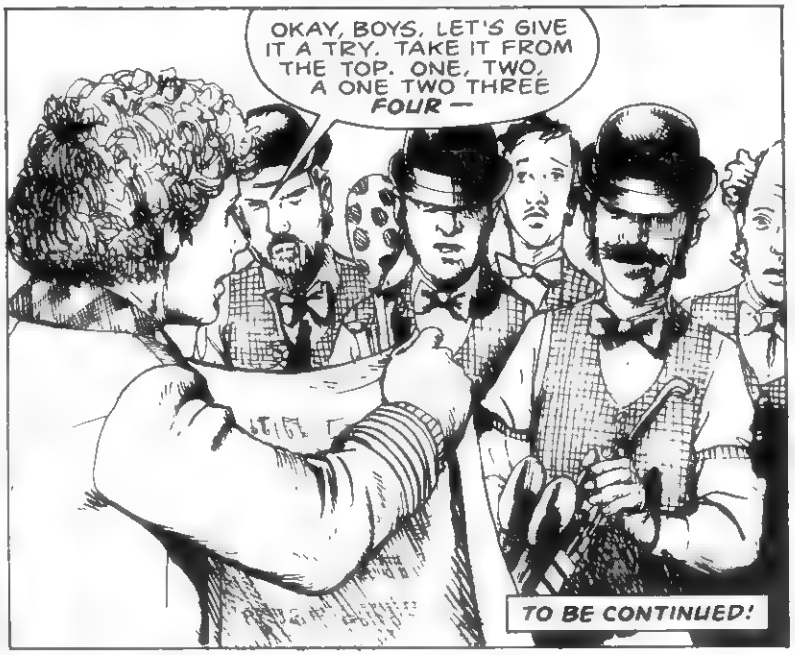
FIRST, WE GET TOGETHER AS MANY MUSICIANS AS POSSIBLE.
I WANT THE LOUDEST MARCHING BAND THIS TOWN HAS EVER HEARD


LET'S SEE... I THINK I CAN COMPOSE A PIECE THAT WILL APPROXIMATE THE RECALL ALARM FREQUENCY.


IF WE CAN LEAD THEM OUT OF THE CITY AND WITHIN RANGE OF THE TRANSMITTER, WE HAVE A CHANCE!
BARP!

THIS IS GETTING CRAZIER AND CRAZIER!
YOU SAID IT, SISTER. WOULD YOU CARE FOR A LITTLE ANAESTHETIC?

I DON'T MIND IF I DO. I EXPECT I'LL WAKE UP SOON, ANYWAY.
THERE. IT'S NOT COUNT BASIE, BUT I THINK IT'LL ENTERTAIN THE SCAVENGERS.


OKAY, BOYS, LET'S GIVE IT A TRY. TAKE IT FROM THE TOP. ONE, TWO, A ONE TWO THREE FOUR —
TO BE CONTINUED!

Travelling Companions

Zoe Herriot, the companion who replaced the popular Nineteenth Century Victoria, couldn't have been more different – a space age computer genius with a daring dress sense. By Richard Marson.

Wendy Padbury, who played Zoe, adopted her screen character rapidly and with gusto. Whereas Victoria had very definitely been under the Second Doctor's wing, Zoe couldn't wait to strike out and do things for herself. Her intelligence and sophistication were extraordinary for a girl of her youth, while her curiosity and cheek was not far off that of the average teenager, giving her an appealing combination of characteristics.

Zoe was one of life's competitors and she never missed an opportunity to show off her academic brilliance to her fellow travellers. Jamie, though fond of her, had considerable reason to resent Zoe's presence in the TARDIS as she was quick to join with the Doctor in teasing him about his comparative lack of knowledge and technical ability

On the other hand, much of Zoe's ability was untested, and she was grateful enough when the Doctor was there to help her out of scrapes with his greater experience and when Jamie was around to swing a few well-aimed right hooks in her defence.

The union between the three was an unusual one, but rows were few between this crew and there was an underlying layer of deep loyalty that showed itself whenever a situation demanded a united front, as well as in the mutual teasing on the ship

Zoe could be obstinate and tough In *The Krotons*, she helped confuse the computer and rescue the Doctor from his mistakes. Similarly in *The Mind Robber*, it was Zoe who spotted that the Doctor had mixed Jamie's face up with somebody else's and it was only thanks to her impatient intervention that the young Scot was returned to normal.

Then again in *The Invasion*, a computer, this time owned by International Electromatics, was confused by the girl's careful interference.

In the same story, she showed her penchant for fun when she agreed to model for her new found friend Isobel Watkins, while the Doctor and Jamie were investigating.

Fun was very much the main element in Zoe's costumes, which were wacky to say the least. Throwing practicality to the wind, she sported shiny paper mini skirts, glittery catsuits and feather boas, all of which reflected her youthful, happy-go-lucky character.

Her youth, inevitably, was the characteristic highlighted when the going got rough. In situations where she couldn't fall back on logic or technological know-how, Zoe tended to panic and join the throng of *Doctor Who* girls who scream for help rather than helping themselves.

This was perhaps understandable in such weird places as the Land of Fiction (*The Mind Robber*), where everything was so irrational anyway, that falling back on logic wasn't much help. Sadly, rather than showing her becoming more and more used to the pressures of a space/time travelling lifestyle, the writers seemed instead to allow Zoe to degenerate into a screamer. This was one of the reasons why Wendy Padbury decided to quit the part.

Wendy Padbury had a tremendously fresh and enthusiastic air about her, which lent charm and humour to the role. Years later when the BBC decided to rescreen *The Krotons* in their *Five Faces of Doctor Who* season, a lady was prompted to write to *The Guardian* newspaper,unfavourably comparing the current *Who* girls (then Tegan and Nyssa) with Zoe, who was preferred because of her intelligence and independence.

Once again, a lot of the success of the character came from the excellent working relationship that Padbury enjoyed with Patrick Troughton and Frazer Hines. She was very new to television but found herself quickly welcomed into the fold.

This inexperience shows a little at the beginning, where the actress rather overplays her part, as if she were on stage rather than on screen. But by the end of *The War Games*, her performance was confident, and it was a great shame when Zoe had to say her dejected farewells to the Doctor and Jamie.

Perhaps the saddest aspect of her involvement in the series was the Time Lords' careful erasing of Zoe and Jamie's memories before their return to the time and place from which they first joined the Doctor (in Zoe's case in the *Wheel In Space*). This seemed to rather devalue the tremendous adventures that the trio had undergone, and left Zoe with only memories of her first encounter with the errant Time Lord.

However, unlike many of the subsequent *Doctor Who* girls, Zoe didn't really change while she was in the TARDIS. One suspects that had she continued, the freshness would have soon worn off, and as Zoe was neither the marrying kind nor the sort who would have willingly started a new life on another planet so soon, this was the best way in which to write her out.

Both in the character interpretation and playing of the part, Zoe was just right, representing the last of the Sixties teenage girl companions, before the Seventies ushered in a new approach. ◆

Over the last 24 years, *Doctor Who* film crews have used many locations in the Capital City – some well-known, some less identifiable. Here's a comprehensive guide to these locations and how they can be reached.

as seen on

Reference to a large edition of the London A-Z *and a map of the London Underground is essential for anyone undertaking suggested visits in the Greater London area. General directions are given for motorists, and the nearest station for those travelling by tube. Fuller directions are provided for sites just outside London. (We must point out that some of the premises listed are within private grounds, and without prior consent, may only be viewed from a distance.)*

Text and photographs by Patrick Mulkern.

CENTRAL LONDON

1. **Marylebone Station** (mainline) is a good starting point. The large ticket hall area and the station approach road were featured extensively in *The Silurians*, as the point in London affected by a deadly plague. Barry Letts, Terrance Dicks and other production people were among the crowds filmed collapsing here.
Bakerloo Line: Marylebone.

2. **Fitzroy Square** and the roads leading to the Post Office Tower were used in *The War Machines* in 1966 – the first time the TARDIS was seen landing in present-day London. This can be reached from **1** by a short drive down Marylebone Road.
Northern Line/Victoria Line: Warren Street.

3. **Covent Garden Market Place**. Now a tourist centre, this area has been greatly redeveloped since the 60s when it was used briefly in *The War Machines* and for a battle between soldiers and the Yeti in *The Web of Fear*.
Piccadilly Line: Covent Garden.

4. Take a mini-tour of the sights of London, beginning at **Trafalgar Square**, then go down **Whitehall** to the **Houses of Parliament** and cross **Westminster Bridge**. This was the spectacular route taken by Barbara, Jenny and Dortmun in their frantic escape from the Daleks in *The Dalek Invasion of Earth*.
Jubilee/Northern/Bakerloo Lines/British Rail: Charing Cross.

5. **South Bank Arts Centre**. Once across the bridge in **4**, walk up Belvedere Road or along the Embankment to the Festival Hall and National Theatre. These 'hi-tech' environs served as a future Earth setting in *Frontier In Space*.
Bakerloo/Northern Lines/British Rail: Waterloo.

6. **Shad Thames**, near Tower Bridge, is one of the media's favourite 'derelict'

● ***The steps of St Peter's Hill, below St Paul's*** **– The Invasion.**

locations, appearing in films, historical TV dramas, in umpteen car advertisements, and extensively in *Resurrection of the Daleks*. It is 10 minutes' walk from the nearest tube but well worth a visit – this whole dockland area is about to be redeveloped.
Northern Line/British Rail: London Bridge.

7. **St Paul's Cathedral**. The steps of Peter's Hill, leading down behind the cathedral, and other surrounding streets resounded to the march of the Cybermen in *The Invasion*, 1968.
Central Line: St Paul's.

NORTH LONDON

8. **Trent Park Training College, Barnet**, is the school at which the Brigadier taught Turlough in *Mawdryn Undead*. Don't forget the tall white beacon on the hill about ¼ mile away. Extreme north of London, off the A111.
Piccadilly Line: Cockfosters.

9. **Hampstead Heath** featured in *The Seeds Of Death* as the militia tried to drive back the Martian fungus and a rampaging Ice Warrior.
Northern Line: Hampstead.

WEST LONDON

10. The **gasworks in Southall**, approached from The Crescent and The Straight provided exteriors for Britain's Space Control in *The Ambassadors of Death*.
British Rail (from Paddington or Ealing Broadway): Southall.

● ***Southall Gas Works, in* The Ambassadors of Death.**
● ***John Sanders department store, scene of the Auton invasion.***

● ***Davis Road, Acton* – Attack of the Cybermen.**

11. **Ealing High Street** is one of the most immediately recognisable locations – where the Autons' terrifying invasion began in *Spearhead From Space*, as plastic dummies smashed through the windows of the John Sanders store. The side-street where the bobby was on duty no longer exists.
Central/District Lines: Ealing Broadway.

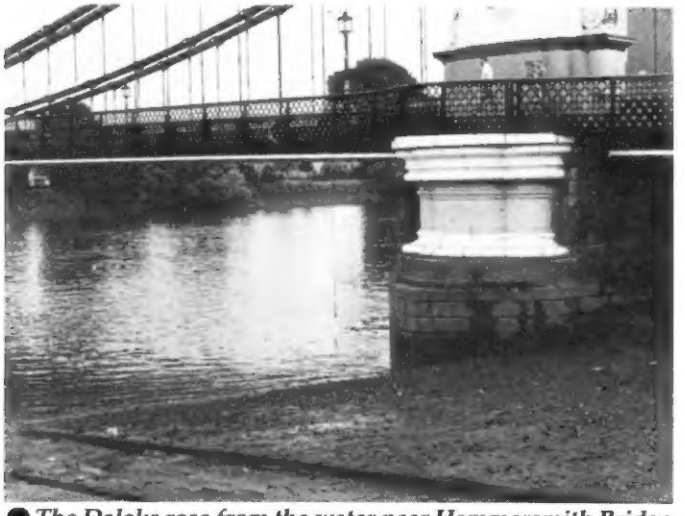
12. The junkyard at 76 Totters Lane from the very first *Doctor Who* story (a studio set) was revisited in 1985 for *Attack Of The Cybermen*. A scrapyard in **Acton**, at the far end of **Becklow Road**, was chosen. In the vicinity are **Birkbeck Road**, where the TARDIS landed as an organ, and **Davis Road**, where Peri and the Doctor were filmed exploring, followed by fake policemen.
Central Line: East Acton.

13. **BBC TV Centre, Wood Lane**. This imposing edifice, particularly the doors inside the inner circle, was supposed to be the exterior of the World Ecology Bureau in *The Seeds Of Doom*.
Central Line: White City.

14. **Hammersmith Baths**. In a moment of madness in *The Invasion Of Time* (1979), this served as the TARDIS 'bathroom' used by Leela and Borusa. Near BBC studios in Lime Grove.
Metropolitan Line: Shepherd's Bush.

▶

as seen on TV!



● *The Daleks rose from the water near Hammersmith Bridge.*

15. **Hammersmith Bridge, Queen Caroline Street**. A Dalek rose dramatically from the Thames here in 1964, on the bank just to the rear of the old BBC Riverside Studios – where *The Dalek Invasion of Earth* was being recorded. *Metropolitan / Piccadilly / District Lines: Hammersmith.*

SOUTH LONDON

16. **Cornwall Gardens, South Kensington**. This was the quiet street where the First Doctor, Ben and a team of soldiers immobilised one of *The War Machines*. It was also the site of UNIT's temporary HQ in *The Mind Of Evil*, where the Master had his GPO tent, and with a central playground where Chin Lee disposed of her secret file. *District/Piccadilly/Circle Lines: Gloucester Road.*

17. A short scene was filmed on **Wimbledon Common** in early 1966 to introduce new companion Dodo at the end of *The Massacre*. *District Line/British Rail: Wimbledon.*

OUT OF LONDON

Doctor Who has used many, many locations on the outskirts of London, more often than not in Buckinghamshire, a county which is particularly accessible from TV Centre in West London. Some locations can be reached by rail, but a car is ideal if not vital in most cases. In fair proximity to each other in Bucks. are the following sites:

18. Travelling northwest out of the capital on the A40, you pass **Northolt Aerodrome**, which acted as Gatwick in *Evil Of The Daleks*, and as UNIT's first base in *The Invasion*.

19. Drive on up the A40 and go towards Uxbridge on the B483. Take the second turning on the right, and you will be in **West Common Road**, where Sarah and K9 lived in *The Five Doctors*.

20. Continue on through Uxbridge and take the A4007 towards Slough. After approx. two miles you will find yourself in

Richard Marson.

● *A moment from* **Resurrection of the Daleks**, *filmed extensively in London Dockland.*

● *The second Totters Lane (Becklow Road, Acton).*

Cornwall Gardens, the South Kensington backdrop for two adventures.

Black Park. Take a right turn (Black Park Road) to the lake and the surrounding woodland, which incidentally is at the rear of Pinewood Studios, and is often used by the TV/film industry. *The Tripods* was filmed there last year, as in days gone by were *State of Decay*, *Full Circle*, and *The Visitation*.

21. Take another short drive up the A40, turning off just before it becomes the A40(M). Take the North Orbital Road (A412) at Denham, and then the second turning on your left, Tilehouse Lane. Keep going for about a mile and you will pass **Denham Aerodrome**, on a stretch of road where Jon Pertwee was driving Bessie before being picked up in *The Five Doctors*. Take the second left turn into **Haylings Lane**. One of the first houses you come to was established as UNIT HQ in *The Three Doctors* and reappeared ten years later in *The Five Doctors*. Once an MOD building, it is now disused and boarded up.

22. Several miles further on along the A40, on the stretch between Gerrards Cross and Beaconsfield is a minor turning on the left, leading to a quarry called **Wapseys Wood**. Go up the slope for a few hundred yards until it curves to the left. Take the minor right turning opposite and drive along an extremely bumpy road until you reach **the *Doctor Who* gravel pit**. This expanse of sand and gravel, seen in *Tomb of the Cybermen*, *The Dominators*, *Death To The Daleks* and *Attack Of The Cybermen*, among other stories, remains virtually untouched.

23. **Heathrow Airport** which saw a *Time Flight* chartered in 1982 is not too far from Uxbridge on the A408, or could be a separate trip using the M4 or Piccadilly Line service.

***UNIT HQ*, The Three Doctors *and* The Five Doctors.**

On location with* Attack of the Cybermen, *Filmed in the notorious gravel pit.

Richard Marson.

24. **Oxshott Quarry** in Surrey was one of the first of *Doctor Who*'s many quarry settings. It was used to great effect as the domain of *The Savages* in 1966. Approached from London on the A3 and A244.

25. A much longer journey, but well worth a trip, would be to **Harrisons Rocks** just outside Tunbridge Wells. The A21 takes you to this spectacular crop of boulders, serving in 1981 for the site of the legendary resting place, *Castrovalva*. It also appeared briefly as a rocky incline leading to the Master's palace in *The Mind Robber*.

26. The depressing landscape of ruined buildings, cooling towers and gasometers which made up the *Inferno* Project can be found at the Berry Wiggins & Co Ltd. plant at **Hoo**, a small town near Strood in Kent. Use the A2 and A89 east of London.

◆Patrick Mulkern

DOCTOR WHO MAGAZINE